

CHILDHOOD EDUCATION

PUBLISHED FOR
INTERNATIONAL KINDERGARTEN UNION
BY
THE WILLIAMS & WILKINS COMPANY
BALTIMORE, U. S. A.

Vol. II

DECEMBER, 1925

No. 4

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CHILDHOOD EDUCATION

The Official Journal of the
International Kindergarten Union, Inc.

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The aim of CHILDHOOD EDUCATION will be to present educational material of high standard which will be of special interest and value to those who are concerned with the education and training of young children.

It will emphasize modern thought on the education of children of pre-school or nursery age, kindergarten and lower primary grades; international phases of early education; scientific and experimental work in the interests of children.

CHILDHOOD EDUCATION will afford opportunity for kindergartners and primary teachers to keep in touch with one another through the medium of the International Kindergarten Union, Inc., and the National Council of Primary Education.

Inspirational, theoretical, and practical articles by leading educational authorities and by the members of the International Kindergarten Union, Inc., and the Primary Council; reviews of new educational books and current magazine articles of interest to teachers; and an exchange of practical ideas by the everyday kindergartner and primary teacher—are features that indicate the thoroughness and general attractiveness of the periodical.

A music page and articles on musical education will be prominent features.

Through the Journal the International Kindergarten Union, Inc., and the Primary Council will present reports of their meetings and of their committees. News from foreign correspondents, and kindergarten and primary news from all parts of this country, will appear regularly.

Play Activities in the Kindergarten and Primary Grades¹

Entering with the Little Child into His Play

BY LOUISE M. ALDER

BECAUSE we who work with little children place so high a value upon play activities in their development, and because teachers in both kindergarten and primary grades seem to be arriving rather slowly at making an intelligent application of modern principles to the guiding of children in their play, the subject of *Play Activities in Kindergarten and Primary Grades* was chosen as the topic for discussion at the *Conference of Class Room Teachers* held at Los Angeles July 8, on the first afternoon of the I. K. U. convention.

In theory we all agree that we must enter reverently and with understanding into the "kingdom of the little child." We must meet him on his own play level. Our course of study must be very carefully adapted to his growing needs. Our methods must be made to fit his nature. We must in no way sacrifice the child to methods and materials poorly adapted to his development. Yet it would seem that many teachers of young children are failing to heed these time-worn axioms, and are in reality sacrificing their children to adult standards in their play activities, if we may

judge from *General Practice in Kindergarten Education in the United States*, a study made by Miss Mary Dabney Davis in coöperation with the Research Committee of the Department of Kindergarten Education of the N. E. A.

Miss Davis opened the *Conference on Play Activities* by telling of this study, which was based upon 137 stenographic reports contributed last year from 34 states and the District of Columbia. The purpose of making the study was to show general present day practice in kindergartens throughout the country. Miss Davis and her committee studied the methods used in the 69 game periods scored by them, and found that in 34 per cent or over a third of these periods it was the teacher who planned and directed the program of activities. The children imitated and followed the directions of the teacher. In 58 per cent of the periods the teacher still made the plans and carried them out, but allowed the children to coöperate with her. She incorporated into *her* plans the children's choices and opinions. "The teacher controlled the situation but encouraged the children to use their initiative in suggesting activities, in telling experience and in forming judgments." In only 8 per cent of all the game periods recorded did the children make their own suggestions and carry out their

¹ Papers given at the I. K. U. Convention, Los Angeles, with an Introduction by Louise M. Alder, chairman of the I. K. U. session devoted to Plays and Games. Illustrations by courtesy of Milwaukee Normal School.

own plans with the teacher acting as guide. In this last type of play the period belongs to the children and one would be likely to hear such statements as the following: "I know what would be fun;" "I have a harder way to do that;" "I have a better idea." The teacher keeps herself in the background as much as possible in order that the children may show initiative and feel a responsibility for carrying on the play. However, she seeks to establish or maintain the atmosphere of the play and guides and helps it forward when it is in keeping with the children's best development. One might hear her asking from time to time such questions as the following: "How could we do it?" "What could we do next?" "What did you like about John's play?" "Could you make it harder?" This method is used in individual and in small group play as well as in play in large groups. The children make suggestions, develop many of their own rules and criticise each others play, appealing to the teacher for help and advice when these are necessary.

The objective of our *Conference on Play Activities* was to urge teachers to make less use of the first method described above, involving teacher-direction and much use of the formally organized game given to the children ready-made with a definite form and with rules which they must obey, and, on the other hand, to make much more use of the third method. One of the main purposes of those who planned the conference was to encourage teachers to create freer play situations into which their children may enter naturally, spontaneously, and happily, because they feel they are their own, and in which they will do more of their own planning

and carrying out of their plans under teacher guidance. Here informally organized play will develop and will be used far more often than the organized game. It may or may not originate with the children, but it is modified in their hands. It has no set form, but "is in the process of being made by them." The play is a developing, growing activity and should take on gradually more organization and a more artistic form.

Before being asked to accept this as an objective, will you consider for a moment its soundness as an educational principle? Some years ago Dr. Dewey pointed out that play is not an outward expression, the going through with a certain game form, but rather a mental attitude on the part of the children. "It is the *free* play, the interplay of all the children's powers, thoughts and physical movements, in embodying in a satisfying form *his own images and interests*, not those of his teacher." To be play the manner of playing must be in keeping with his own nature. It must be an expression of something which has its instinctive roots deep in his being, the type of play which he might originate outside the schoolroom. Psychologists tell us that before the age of seven the child's play has naturally little organization. It is informal and does not often take on *game* form. This is the toy age, the age of imitative and imaginative play. Yet the school often takes the little child, who comes from a very free type of unorganized play in his home, and suddenly plunges him into a highly organized game, too complex for his immaturity, and with too much emphasis upon competition or perhaps skill. Let there be too much direction on the part of the teacher, too much organization, too many

rules and the activity ceases to be play and becomes in reality work to the child.

One of the most important functions of education today is to lead children to think, to create, to solve problems, to adopt purposes and to carry them through to successful conclusions. The ready-made game has little influence in developing the child's thinking and organizing power. It represses his imagination. A few repetitions of a game and it tends to become set, thinking and individual expression in relation to it cease, and the play may resolve itself into a task. There is likely to be no further challenge to the child's powers, and when that is the case interest is at best only lukewarm. It is passive, not active. To be sure, a few carefully selected games may have a place, even in the kindergarten, provided they are thoroughly in keeping with the development of the children, and are an outgrowth of their own activities. The children may need the standard which our best games set, and we may wish them, too, to become acquainted with a small body of traditional games which children have played and loved down through the ages, but we should make these games *not the beginning, but the climax* to children's own creative efforts of similar nature.

Self expression is a quality of the soul and needs to be nurtured with careful and sympathetic understanding. A grown-up cannot command a child to create a game or bring forth a product of his imagination, and expect him to succeed. A teacher must first of all produce an atmosphere of freedom, a natural setting in which the child will feel at home, and will be in full possession of his own nature. Then she must often play with him, side by side, and be

his comrade into the land of play. She must believe in him, see possibilities in his crude suggestions and activities, encourage him, inspire him and guide him into better forms of expression, but she must not force him into any definite mode which is not his own.

This method of guiding little children into self expression is no longer an experiment. It has been so fully tried out as to have its worth thoroughly established. When a teacher has succeeded in creating such an atmosphere as has just been described, she has often been surprised and delighted at the initiative and creative power shown by her children. She finds that normal children crave honest, sincere, genuine expression, that it is natural for them to suggest new ways of playing. In their homes and out-of-doors they are constantly inventing all types of play activities, physical action, testing of skill, rhythmic expression, the dance, and dramatic impersonation; but if instead of waiting to let them express themselves naturally in each of these various ways, we hurry to give them definitely organized games with fixed rules and regulations and expect uniform results, they quickly fall into the lock step and cease to think and to offer suggestions, and as someone has said "they are little children *being played*, but are *not playing*."

The papers given at the *Conference on Play Activities*, which follow, seek to show practical ways in which teachers may enter into the active, dramatic, and rhythmic plays of little children, and ways in which they may produce such an atmosphere that there shall be a free play of all the children's powers, an open-mindedness, a readiness to take suggestions from others, a training in social adjustment, in leadership, in power to

think, to initiate, to organize, and to follow. They will make it apparent that the function of the teacher is not to dictate but to guide her children into

activities which are ever growing and developing and which seek to give to each child the full possession of his own powers.

Children's Active Plays

BY CAROLINE W. BARBOUR

The topic of children's active plays will be treated from the standpoint of the value of activity as a basis for gradual development into games, rather than as a study of the plays themselves.

The simple, active plays of early childhood scarcely need illustration to teachers of kindergarten-primary experience, but the advantages of recognizing the importance of free, natural play expression as the beginning of all our game work, may well be emphasized.

Such a discussion, it is hoped, may make clear some fundamental principles which will be of practical value in the class room.

Do you recall how Dr. Dewey says, in *Schools of To-morrow* that play is so spontaneous and inevitable that few educators have accorded it the place that nature has given it, or tried to *find out* what suggestions the natural play-activities of children afforded for the schoolroom?

Though believers in play as the chief learning method for earliest childhood, have we not had somewhat this same attitude of which he speaks, in regard to the very *beginnings* of these spontaneous and inevitable play-activities? In other words, have we not been somewhat guilty of taking for granted the young child's offerings to his play-life, and of not giving them sufficient emphasis?

Are we ready to admit that there is intrinsic value in their use, and in

permitting their expression? Or are we labelling them as of little worth by ignoring them, or by not giving time enough to them to allow of their slow transformation into our orderly program of games?

I believe we have been a little afraid, or possibly a little impatient, of the exuberance of muscle and spirit, the incessant yet fragmentary activity of the young child, the sheer joy of living which he exhibits,—when we should be very conscious of them as signs of budding powers, as the materials with which we have to work. As teachers of young children, there is a definite call for us today to recognize the value of all fundamental activities more fully, and to allow more time in our daily programs for their maturing. Certainly, if the clinical-psychologist considers every spontaneous movement of the pre-school child as valuable in indicating trends of growth and intelligence, and as worthy of his most patient study and investigation, we ought to give them at least the same thoughtful study from the standpoint of their educational application.

Professor Patty Hill has given us, in *The Kindergarten* four working principles, which she very aptly calls, "The four inalienable rights of childhood" and which will govern our procedure in this discussion:

First: The right of the child to express his own ideas and experiences in order to have them

rectified, interpreted or utilized for his own development or for the social group;

Second: The right to have his own limited, narrow and personal experience extended through those contributed by other children in the group;

Third: The right to participate in the wider experience and vision of the teacher; and

Fourth: The right to come into direct contact with the experience of the race as embodied

is far more concerned with the first two, emphasizing individual growth and social participation. But so far as *Play* is concerned, we have not as yet begun to do enough with the first principle, the right of the child to express, fully and freely, his own ideas.

We have seen its working out more

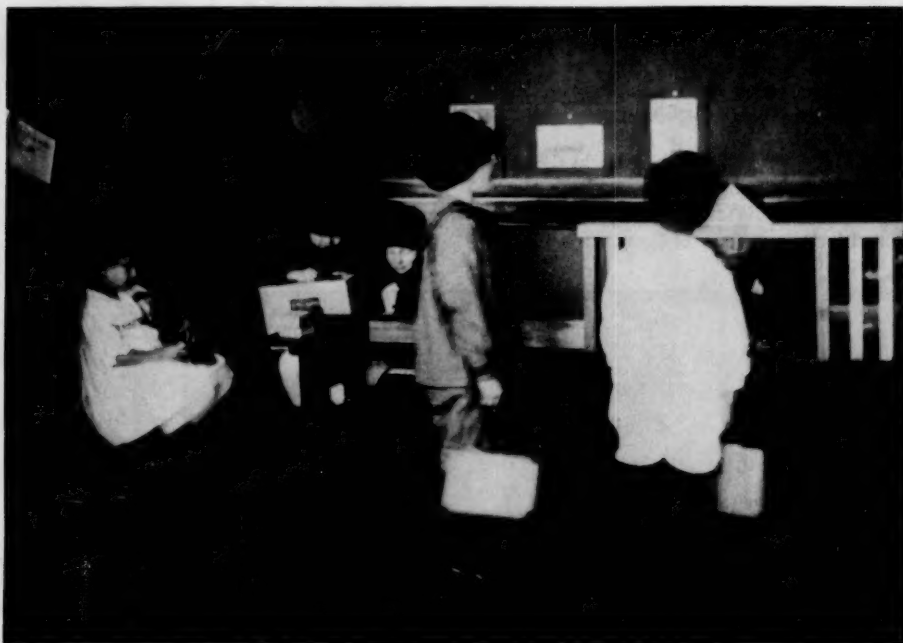


"MY BABY'S DRESS IS ALMOST FINISHED"

or preserved in its literature, arts, songs, games, industries, laws and institutions.

Education as a whole has spent much of its time and thought, quite rightly, upon the last two principles, the teacher's contribution, and the enrichment of the curriculum. Early elementary education, on the other hand,

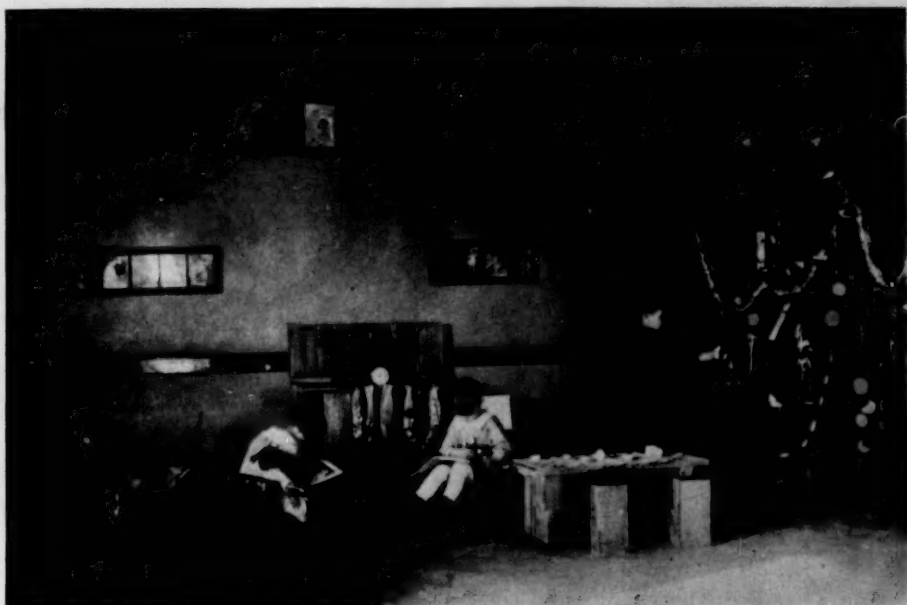
clearly, perhaps, in regard to drawing and handwork, where we have provided the free period for experimental and self-initiated work. We have accepted and encouraged scribbling with chalk, pencil and crayon, snipping paper, piling up and knocking down blocks, pounding, sawing, digging for the sake of the activ-



"ONE TICKET FOR CHICAGO, PLEASE. HOW DO YOU LIKE OUR SUIT CASES? WE MADE THEM OUT OF BOXES"



"WILL YOU HAVE A CUP OF TEA?"



"THE STOCKINGS WERE HUNG BY THE CHIMNEY WITH CARE"



TRYING OUT A NEW SONG! — "THE MAID IS IN THE KITCHEN WASHING OUT THE CLOTHES"

ity, and pinching, poking, rolling, patting clay, as first and necessary reactions to materials, without which the child can go no further.

A working principle, however, is just as true in *every* form of expression as in any *one* form. Therefore, it is just as true for spontaneous play as a needed basis for development into games, as it is for manipulation in handwork, or scribbling in art. We must appreciate more fully, and I believe we are beginning to do so, that the use of natural play activities is a genuine problem for us to work upon, in order that the curriculum of games to which every child is entitled, may grow directly out of, or be grafted upon his own contributions, and those of his fellows.

And what does the young child contribute to his play-life? It will not be necessary to go over in detail the spontaneous activities which the child has under his control by the time he enters the kindergarten, or which are stimulated by the kindergarten environment, but a brief list will show how much the teacher has to draw upon.

The four-year-old can walk, run, skip; he can slide, hop, hang on rod; he can clap, catch, roll, kick and climb, all of which activities are to be used in furthering his later play.

Moreover, the little child gives us his love of play, and his eager desire to play more and to play with others of his own age. What he can *not* give to his play is organization, yet he loves to be organized. The right of the child to teacher help and to the extension of his powers comes in here. We must treat his persistent try-out and spontaneous efforts as indications of interest, as arrows pointing in the direction of natural growth tendencies, and we must

use them to make over into more organized, or as Miss Burke puts it, more scientific forms.

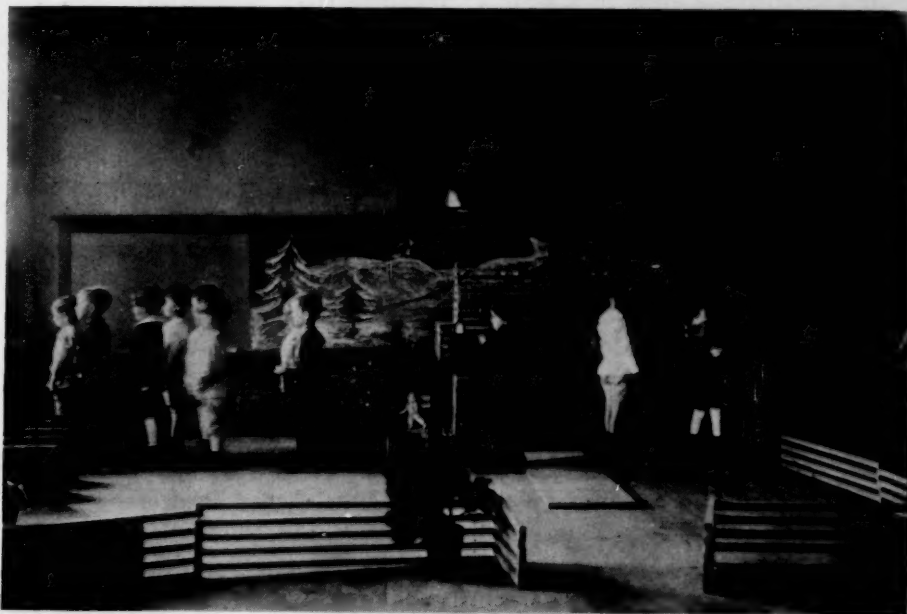
Herein also lies our danger, as it has seemed much easier in practice to hand over the completely organized game; it has been easier to show children how, or to tell them how, than it has been to build up the game from their contributions, or to guide their thought in arriving at a traditional form. For years psychologists have been telling us that our games were not simple enough; that four- and five-year-olds play naturally in very small groups; yet we still play many complicated games in kindergarten, and have game-circles of thirty and forty children, and this naturally tends to more formal ways of teaching.

The preliminary play-activities of the individual child are largely in the nature of little testing games of the "See what I can do" variety. We have all been accosted on the street by the small boy who wants us to watch him climb up two steps and jump boldly off. In these experimental plays, climbing and jumping (which are always mastered together), walking, running, skipping, and taking turns, we can see the simplest sort of design or plan beginning, which may later develop into a game with rules. In fact, "taking turns" is in itself a sign of the beginning of a game, since it is a slight restriction upon and organization of impulsive activity. Taking turns in such little exercises as climbing the steps and jumping off, walking on the walking-beam, rolling the big ball, playing tag, and swinging while learning to count ten, are all illustrations of informally organized games, and, simple as they are, need the guidance of the teacher.

Balls can be bounced to Mother Goose

rhymes or to music, but only after the children have played with balls freely and learned to roll, toss, bounce and catch. The teacher may follow such free experiences with a simple bouncing and catching activity, while she repeats, perhaps, a little sentence each time to give meaning and rhythm to the act: "There! *Robert* caught it!" "*Jean* caught it!" Or her sentence may state the rule which will now govern the little

with slight competitive elements may be developed. The rule should be worked out by the children themselves as is always desirable. "When Sue steps off the board, what should she do?" and the rule to go back to the end and start again is made. To take a place at the very end of the line of children is the second and harder rule, so it generally needs teacher supervision, or that of an older child in order that



READY TO START FROM SANTA CLAUS LAND. "ON DASHER! ON DANCER! ON CUPID AND VIXEN!"

game:—"John caught it on the *first bounce!*" Gradually interest changes from pure love of activity to desire for skill, and to interest in attaining a result. More and more children take part successfully until an informally organized game results, as, for example, the teacher tosses the ball into the air, calls a child's name, and the child runs in and tries to catch the ball on the first bounce.

When younger children become interested in the walking-beam, a game

the game may be fairly played. It is almost too organized for the four-year-olds to cope with, when the second rule is added.

During an emergency occupation of a basement recreation room, our kindergarten teacher had to devise various ways for physical exercise and simple apparatus. The iron rods which made a banister for the stairway attracted the children. So a rug was placed at the foot of the stairs, and the children

tried out all their small feats of skill until, finally, the teacher was assured of their ability to take care of themselves and to play safely. Then a "taking turns" game was evolved, and it was interesting to watch the children, as many as a dozen at a time, go up one side of the stairway, cross over on the step marked for the height allowed, and each taking his turn, slide down in any individual way elected. It looked like a dramatization of a ticket office window during a Douglas Fairbanks moving picture. Many original gymnastic stunts were performed and a fixed rule was established that no child was to start until the performing child jumped on to the rug. No accidents occurred during the year spent in that place, and the "slide" was a constant source of pleasure and good physical training.

There are many advantages to the teacher, as well as to the children where time is spent in shaping simple forms of play from free, natural activities, even though results are not so showy, or satisfying to our adult sense of organization. Her repertoire of plays and games should not be any less under this method, but more. To be able to recognize suitable activities and to see in them opportunity for a later folk-game or dance, to help children to work out a simple form closely related to the traditional game which she may have in mind requires as rich a background as the teacher can bring to her work. On the other hand, she needs to be *more* resourceful, because she must have all her games at her finger-tips, and must be ready, as well, to welcome any new ideas of the children. To take advantage of a natural situation as a means for guiding spontaneous activities into more permanent form calls for intelligence,

alertness, imagination, and a quick sense of the fitness of things.

Susan Blue, how do you do?
Please may I go for a walk with you?
Where shall we go? Oh, I know,
Down in the meadow where the cowslips grow!

With this delightful little verse of Kate Greenaway's in the back of her mind, the kindergarten teacher early one morning noticed a small girl going around shaking hands with every child she could waylay. She seemed to be having a lot of fun out of it, imitating, no doubt, some unusual company situation at home. The teacher promptly went over to her and said, "Susan Blue, *how* do you do? Please may I go for a walk with you?" etc. They shook hands and started for a walk "down to the meadow where the cowslips grow." After a little each chose another partner to walk with, while the teacher kept on saying the little rhyme, and presently an informal greeting game began to take shape.

Again, watching closely the free period activities, the teacher may say, when the group has gathered for the game period: "I saw David jumping over a board this morning, and he did it very well indeed. Shall we try it with this pole?" Perhaps this is as far as it will go for several days. "You can do it now, almost as well as the little grey pony I know about. He could not only run and gallop but he could jump over a high fence. Wouldn't you like to be little grey ponies, too, and jump over a fence?" And the game of "My little grey pony is tired of his barn" is well on its way.

The teacher must also be able to adapt herself to the child's slow way of coming into the exact form of a game. In a

Children's Home nursery school, the director took the hands of a little toddler and said, "Let's play Ring-a-round-a-rosey!" The child assented and went round and round with her, but instead of skipping he walked very solemnly all the time. When she said "Hush, hush, hush, we all fall down!" he sat down hard, and a gleam of interest and surprise came into his eyes. Attracted by this simple performance, another toddler joined the two and the solemn ring moved around again. This time as they fell down, things were more lively, and sounds of gaiety began. Still another child joined the ring, and soon the spirit and rhythm of it got into their little feet, till they learned to dance gaily around, and to shout for joy as they all tumbled down.

Sally go round the stars,
Sally go round the moon,

may be in its turn an outgrowth of Ring-a-round-a-rosey experience, just as that may be developed from such simple activity as taking hold of hands and skipping in a ring. It is another example of utilizing very simply not only spontaneous movements but the equally spontaneous love of shouting, and it can very easily be played in a number of small rings.

There is no growth without self-expression and the teacher's business is to provide opportunity for expression, and situations in which children are *impelled* to modify, change or extend their activities, gradually organizing what would otherwise remain fragmentary or unfinished. This gradual making over into organized game form of activities already partly mastered by the children, tends to keep our games very informal and active. As little children are led to

make use of familiar activities and to think through or *play* through the steps by which they take form and arrive at "How do you do, my partner?" or "The Bleking," the resultant game or dance is very truly their own. Moreover, trying-out, adaptation and sense of satisfaction in achievement, which are strong factors in the learning process, are in evidence in this type of experience.

Would you never teach a formal game? someone may ask. *Yes*, but I would never teach it *formally*. Applying the working principles of which we have spoken, the child is surely entitled to his rich inheritance of plays and games but he has the right to *grow into* them through the medium of his own powers of expression rather than through adult dictation.

Possibly the greatest advantage of this type of procedure is that it aligns itself with the project idea in education. The term "project" is not limited to certain uses of the blocks or sand-table, or the making of a grocery store. The project is not a *result* at all, so far as educational method is concerned, it is an attitude of mind, a process of arriving, a whole-hearted entering into the problem and to its working out. *Any* game is a project in so far as the children who are playing it have worked upon it, and are expressing their ideas, *themselves*, through it. As suggested before, the steps in learning are there, purposing, planning, judging and achieving are involved.

You will note that the illustrations used have been of the simplest kind of physical activities and the games which are outgrowths of them, since other phases are to be dealt with by the papers following. But the *chief* purpose

in their selection has been the hope that more dignity and meaning may be given to the very least of the typical play-activities of early childhood that they may have a more recognized value accorded to them in our curriculum of plays and games.

There is scarcely space to discuss the essential condition for the fuller use of children's spontaneous activities but a few brief points should be made. The situation under which this plan can be most successfully worked out is one of *freedom*. First a fairly large amount of physical freedom, to roam, to climb, to jump, to dance and skip, which is the crying need of young, active children, must be planned for to stimulate good physical reactions. At the same time it affords the teacher her greatest chance to observe *what* children do in their unhampered moments, what they need, and what to select as suitable activities for carrying on. Second, there must be an increasing social and intellectual freedom, a friendly atmosphere in which children are natural, happy and contented, where spontaneity is not checked but guided, and where the environment *invites* to vigorous play. The child should feel free to come and go, to express his play interests individually, or to gather together the playmates he needs to help him. He needs the "space and time" which Froebel pleaded for, in which his powers may mature at their

own rate of progress and through which his ideas may flower.

I am more and more inclined to feel that we must go back to Rousseau's principle of *making haste slowly*; that we must be willing, particularly in the kindergarten grade, to keep closer to the children's needs and wants, and to pass on many of our more highly organized games to the next grades. To do this consciously and intelligently, simplifying our requirements to the needs of the four and five-year olds, while keeping clearly in mind the progression possible in their play activities, is one of our most important problems today.

It is a far cry from the point of view which led Dr. Montessori to speak of children's "ugly jumping," to that of an artist like Willebeck Le Maire as she portrays "Here am I, little Jumping Joan!" for the artist saw, what the physician-teacher evidently failed to see, the exquisite possibilities in a little child's leap. It is for us, as kindergarten and first grade teachers, to be artists, too, and to see in the youngest child's fragmentary and incomplete activities, their inherent potentiality and beauty. It is for us wisely to direct the form of the child's play, to help him find his own powers, if we would truly educate him, for "the question of education," says Dr. Dewey, "is the question of taking hold of his activities and of giving them direction."

Spontaneous Dramatic Play in Early Childhood

BY CLARA O. WILSON

The significance which is placed today on friendly coöperation and on spontaneity makes the informal dramatic play of more importance than ever

before. Reference is made to the plays which the child patterns from what he sees, usually imitating the most striking features of his environment. Among the

most typical of these are playing house, store, policeman, train and Indian. At first there is likely to be little or no organization, then this gradually grows at the children's suggestion, and soon there is a specialization of parts, rules and some sort of procedure worked out.

In kindergarten these plays begin more or less accidentally. A four-year-old child was observed in the kindergarten at the Play School of the University of California at Berkeley. He seized a small board and a number of chips and floated them in a large tub of water. "This," he said, "is a ferry boat and these are the people." After sailing them once across he decided to have the chips as automobiles on a ferry, then he turned his ferry boat into a ship and the small pieces became lifeboats. As one of the lifeboats fell into the water it suggested a submarine and in order to make the play consistent the block of wood became a battleship. After one trip across the somewhat limited ocean he concluded to have a whale and some sharks and an exciting race followed. All this took place in five minutes but later in the morning he was found busy with hammer and nails making a "good ship with a smoke stack and a cabin and everything." Plays of this type offer unlimited possibilities and the value comes in the growth.

Little David in the same kindergarten recently discovered an old saw horse left by the carpenters. He got astride and rode it for a time, calling the attention of all the children to his horse "Magic." He soon made a head, nailing together two pieces of wood and attaching them, then he added a tail of rope, a saddle, and last of all four horse-shoes cut from paper. The horseshoes presented quite a problem for when he

placed them underneath the feet, where he knew they really belonged, they did not show. So he finally decided to sacrifice utility to beauty and he tacked them on the horse's leg "where all the children could see." "Magic" was much admired but David steadily refused to permit any one to ride. He realized that he was selfish for he continually repeated, "This horse is all mine for I made him," then at last he struck upon this happy explanation, "Magic is a wild bronco and he won't let any body else on but just me." Finally the children gave up and David was left all alone with "Magic."

The next morning David came to kindergarten carrying several small milk bottles and he explained that he was going to run a milk wagon. So Magic, evidently grown calm over night, was hitched to a large wooden packing box and milk was ready for delivery. However, business was dull and David saw that he could not play all alone. After a few minutes of tactful coaxing he induced one child to help deliver the bottles and several to buy. The play continued for several days—a sign "Fresh milk" was tacked on the wagon, tickets were made and sold for paper money, and there was much valuable discussion as to the source of milk, the care of it and the various uses. After a few days the interest died down and the milk wagon became a vegetable and fruit wagon—then a sight seeing auto-bus and poor old Magic finally suffered the fate of his kind. The play however had been a valuable enterprise, valuable socially, valuable for the facts which the children gained, and extremely valuable in its by-products.

As plays arise spontaneously with the children it is sometimes a question as to whether they are of sufficient value to

justify their continuance. The fact that they come from the children usually means that the children can and will carry them forward with enthusiasm and real effort. However some plays are of so little value socially that the teacher should not hesitate to stop them and offer something better. Such an illustration was seen recently in a first grade where a group of children started rolling cigarettes to smoke.

Sometimes a play which contains real possibilities starts in an undesirable channel. Plays of "Policeman" are often of this nature when with a little direction or a few suggestions and questions, they may be made socially very valuable and have real civic worth.

Much of the criticism which comes regarding free work arises because of the lack of culmination of plays of this type. A dozen dramatic plays of rich possibilities start in a room and none of them arrive. They lack the help which should come through the teacher's appreciation of the value which the child may gain. A play may need certain suggestions, bits of information which the children can gain for themselves, questions asked, responsibility placed at the right time and on the right child, etc. Kindergarten teachers, perhaps more than primary teachers, have left many loose ends, due largely to their lack of objectives and definite criteria, and tangible means of measuring the accomplishment of the children. If the play is socially valuable to start with, then the teacher should help the child to exhaust the possibilities as far as he is able to do so *and yet remain the moving force*. Beyond this point there is little value.

As kindergarten teachers we are so prone to find good alibis to justify ourselves—we have too many children or we do not have the right equipment, etc. If we look back on our own childhood we can all recall some of the most valuable plays of those days which took place in our own back yards, perhaps in an old piano box, or on some discarded steps with very meagre equipment but with a great deal of resourcefulness. Recently a family was invited to a home for Sunday dinner. In this home there was no high chair, so when the dinner hour came the hostess was much concerned over the comfort of the smallest guest, Stanley, aged four. Finally the time honored method was used, and a dictionary was placed on a dining room chair with a pillow placed over it, and the child lifted up on top. It would have worked beautifully only the four-year-old did not sit still. He squirmed and wiggled until he finally pushed the dictionary forward, slipped into the crack behind with only his head and his hands and feet showing. His mother, not noticing his predicament, glanced down and discovered that her small son had spilled some jelly on the table cloth. Somewhat embarrassed she said reprovingly, "Stanley, don't spill things on the tablecloth." The child looked up at her so pitifully, then replied, "Mother, I can't help it, I ain't shaped right."

Perhaps if kindergarten teachers would take an inventory of their equipment and would be a bit more resourceful, they could make the situation more possible and children would have less difficulty in being "shaped right."

How to Create Rhythmic Activities from Life Situations

BY ALICE CORBIN SIES

To plan a play program, including rhythmic activities for the lower elementary grades, is to lay bare a section of life itself, for rhythm is an attribute of wholesome living, a way of moving in accordance with other laws of human behavior. When a child walks, runs, leaps or skips he performs a multitude of useful acts, some of conscious, some unconscious origin. He not only moves, breathes, and oxygenates his blood, he laughs, sighs, forms habits of posture and creates attitudes of like and dislike in connection with his physical movements; in fact he makes the multifarious responses which his physical organism is capable of making in this particular situation. And while he hops, runs, or jumps, he is concerned not primarily with the music, or with a particular rhythm, but with a whole-hearted purposeful activity through which he expresses himself physically, mentally, socially. So in talking about rhythm we must speak of learning through doing and must take into consideration all the habits and attitudes that enter into the learning process.

Yet occasionally we forget about these great laws of growth and concern ourselves with formulating a play and game program based on narrow objectives. If asked to state the aims of rhythmic activities and to justify their inclusion in a lower-elementary program of health and physical education we take easy recourse to the aims and objectives of formal gymnastics. We speak of the importance of posture, alertness and obedience, fortifying our claims by state-

ments concerning the effect of these traits on the growth and development of the physical organs and functions.

Recently we were uncomfortably jolted from this kind of thinking by *A Comparative Study of Formal Gymnastics and Play for Fourth Grade Children*.¹ Dr. Williams and associates at Teachers College, Columbia University, collected data which compared the results of a formal gymnastics program with those attained through plays and games. While Dr. Williams says the data are not sufficient to warrant sweeping conclusions, he feels the results are extremely suggestive. For example, to quote from this study:

From the results of this experiment it would appear that the goals set for the formal gymnastics program may, except in the case of the development of posture, be attained as well through play and games as through formal gymnastics.

The work in formal gymnastics did not have for the formal gymnastics group (Room 201) any marked postural values.

Obedience of the military and disciplinary type was achieved much more markedly in the play group than in the formal group. The question may arise whether the reactions to the formal training for a period of months, resulting in a decrease in the readiness to respond to command, was not the cause of the poor showing of the group-trained by response commands. Does not the law of effect enter into this situation?

The graphic representations of the gains in skill and alertness show larger gains for the play and game group, with one exception, the thrusting test.

¹ *Horace Mann Studies in Elementary Education VI*. Jessie F. Williams, Ruth V. Atkinson and David K. Brace.

Many physical education experts and play leaders were gratified to see their opinions strengthened by a precise and definite report, the facts of which were gathered from a controlled experiment. To them the superiority of play and games over formal gymnastics had long been apparent.

Some conclusions from this study apply particularly to rhythmic activities. It seems evident that grace and skill are not primarily dependent upon formal exercises, nor is it necessary to work for alertness through commands. Again, it is clear that formal breathing exercises are not necessary to increase lung capacity. Children are found to gain in weight without formal gymnastics. Accordingly our best line of attack on the health and physical education program comes, not by separating physical education from life, but by seizing upon life situations out of which physical needs and aims emerge.

Let us take our first defence line of objectives from life. It is of advantage, is it not, to carry one's self with grace, ease, and precision; to maintain postures conducive to right physical functioning; to utilize muscular exercise as a life-long means of maintaining a high level of physical efficiency; to relax when listening to music and when responding physically to music.

Taking the first aim, the need to move or walk easily and gracefully, let us see how such an objective reaches down into habit formation. We have no reason to believe that a child who walks well during a period of formal gymnastics carries himself equally well when doing errands, when returning from school, or when participating in a hike. His physical efficiency in walking depends not alone upon reflexes and automatic move-

ments, but also upon simultaneous learnings which do not occupy the center of attention when he is walking but which nevertheless color and influence his walking habits. I refer to the satisfaction or annoyance which results from this effort, from his clothing, or the state of nutrition of his body. Conceivably he may walk in proper form when marching in line to music and may dislike walking in school or out of school, because he has poor reflexes or has not walked with pleasant companions. It may be he does not care to walk for recreation because no one has ever created in him a desire to appear well when walking, to step off vigorously and to move about actively; no one has ever walked with him to a place of common interest; no one has engendered in him ideals of behavior regarding the rights of the road, friendly greetings and a cheerful countenance.

Now just how are these aforementioned skills and habits, which we call our first defence objectives, to articulate with the finer ideals and character traits which make them of permanent and vital service to the individual. The solution comes from unifying physical activity with other needs, with habits of courtesy and with a good health outlook. To narrow one's teaching to one kind of learning is to limit our work to that of a skilled practitioner.

In considering rhythmic activities we have a third line of defence objectives. The musician feels that walking in response to music is essential; that all rhythmic work is useful only as it develops not only physical coördinations but sensitive hearing as well, which last we know is developed only through the closest coördination between action and music. So he proceeds to build

up a series of elaborate responses to music.

We have no quarrel with the musicians. We do ask, however, (1) that the rhythms developed shall be based on psychological interests as well as be true to musical form, (2) that the child shall contribute the true motive and be active in the interpretation, (3) that the music used shall be adapted to the structural and functional needs of an immature child, (4) that the mood be short to correspond to the child's immaturity, (5) that standards of performance shall be developed by the group itself, not set by the teacher.

Certainly we all believe in musical patterns. After the fifth year children are not satisfied without musical form. We believe also that such work helps children to recognize independently the values in music; differences in time, intensity, mood, and rhythmic pattern. We believe also in the sovereign right of childhood to create its own mood and musical values out of its own immature experience, just as these classic musical patterns grew out of man's mature experience.

These three lines of defence objectives may be united in one purposeful activity if the teacher sees the relationship of life to teaching. This is usually done in somewhat the following way. Perhaps a garden experience becomes vital and is selected as offering opportunities for rhythmic expression. Let us suppose that the garden represents the labor and harvest of the children. Their interest is enlisted in the results of their labor. Expectation runs high. The vital teacher sees in these labors, hopes, and expectations an opportunity to create true rhythm direct from the hearts and minds of her children. Gathering the

group around her she suggests that they plan a garden game. "Show me," says the teacher, "how you feel, how you walk, when you return to your garden and expect to find the flowers in bloom." Quickly the children walk off, singly and in twos. How the postures change! How faces light up! How quickly feet stop shuffling and frame bouyant steps! Now the teacher has anticipated these responses and has at hand a record of some simple music which man has created out of a mood similar to this. Man also has lived, moved, and felt his way through such an experience. Again the teacher is in their midst and the children draw eagerly around her. With vivid words the teacher pictures the garden on the day the buds open into flowers. Somewhere in the child's nervous system is registered a feeling-tone which got there in some actual appreciation of the beauty of awakening life, *He* has known what it is to labor. *He* has rejoiced over flowers before. A wave of exaltation surges over him. His body darts upward in joy; his arms fling out and up; he leaps, bounds and whirls. Again the music aids him. It leaps and rejoices with him. He feels himself at one with it. Soon he joins another child and they whirl—together. And the climax of our dance drama has come! As the music stops the exuberance fades away. "Let us pick our flowers and return home!" suggests the teacher, smiling. She reaches out and puts on a new record, a tender, bouyant processional which in its invitation to movement lifts the feet homeward. Happily, lightly, the children in groups move on. The unfoldment of our drama is complete. Satisfaction is registered on the children's faces. The objectives we have stressed have been met: they

have arisen out of life, out of the minds and hearts of our particular group of children and have left a permanent imprint for good,—a conduction unit ready to act upon demand because rewarded by pleasure and satisfaction. *Art, music, drama, health*—all blended in purposeful rhythmic play. Nor has the creative teacher lost sight of moral values. Believing thoroughly that true expression has in itself a moral significance she yet has been conscious of human needs as they arose. She has striven to stimulate unselfishness in choosing partners, has developed standards regarding the right of way on the floor and has herself been an example of courtesy. Thus is moral character woven into the warp and woof of habit.

This then is the hierarchy of objectives as they emerge from life. Truly the last shall be first and the first last! Oxygenation of the blood? Yes. Posture, alertness? Yes. But most of all walking, rhythmically, healthfully, happily, companionably. Express in terms of habit and we have stimulation, readiness, response, satisfaction, accompanied by simultaneous learnings—then *Habit*.

Other recognized objectives of physical education may well be viewed from this same light as reaching upward into life situations from which they emerge and downward into permanent habits of worth throughout life. Such is the ability to utilize muscular exercise as a life-long means of maintaining a high level of physical efficiency. This particular objective centers strongly in rhythmic activities. In progressive elementary schools training for recreation through rhythmic activities and through unison singing of lilting, haunting melodies is recognized as one avenue of muscular exercise and recreation valuable

throughout life. To sway, to bend, to stoop, to leap and hop; all these fundamental muscular movements yield spontaneous pleasure and satisfaction because they represent movements the race has used and enjoyed. The nerve tracts connected with such movements are ready to function, and, other conditions being right, register satisfaction. The old folk games abound in simple rhythms, satisfying, strong and healthful. We need to make more use of these folk games and dances for they represent permanent lines of exercise. Through cultivating a love for the folk-dance we work for group unity. Children performing such dances feel, think, and act in ways which make for race solidarity.

And now we arrive at a new aspect of our problem,—the administration of a play program to include rhythmic activities. The lower elementary teacher occupies a new and strategic position if we think of the first few grades as a general welfare agency to prepare children for life. She it is who should seek to coordinate and to solidify the work of all the agencies for child welfare in city, county, state, and nation. There should be a concerted drive to bring each child up to his own best possible standard.

As no two children are alike in appearance, weight, stature, color of hair and eyes, so no two need the same physical exercises, rhythmic activities, plays and games. There should be fluid groups, some representing temporary, some permanent needs. Just as we administer a program of remedial reading by preparing materials suitable for each particular need, then grouping children of similar needs together for training, so should we plan and administer different types of games and rhythmic activities. John,

a negro child, bright, healthy, full of vitality, with a fine sense of rhythm, can move rapidly from group rhythms to competitive games or manual work requiring the development of new skills. Fred, high-strung and nervous, showing poor reflexes, timid and underfed, is under a different regime. He is restricted to brief periods of stimulating activities. Fred needs long periods of *waking rest*, some quiet, restful work and much out-of-door play with quiet companionable boys.

We need many researches before we can map out a child's day with the sole purpose to give each immature child the optimum environment required. In fact we know very little about optimum environments for we have little exact knowledge concerning the normal adaptability of immature children. We do not know whether a child's best growth results from unconscious reactions to a healthy, planned environment, or from being forced to come up to certain standards.

Neither have we scientifically determined the correlation between certain physical performances and intelligence. How do the children in X. Y. Z. groups respond respectively to rhythms and to the definite physical habits required in a physical efficiency program. We can give you from our broader experience certain suggested procedure for different children, but these lines of procedure do not necessarily fit into the needs of the X. Y. Z. groups.

Among studies which indicate certain correlations between physical, social and mental traits may be mentioned one by Miss Anna Engel.² She reports

² "Characteristics and Significant Differences Between X and Z Pupils in the Detroit Public Schools." *Elementary School Journal*, June, 1924.

in substance: The X. group as a whole have better motor coördinations. They usually have better height and weight than the children in the Z. group. They are bright-eyed, full of life, alert. They are more observing and attentive, show greater power of initiative and can take leading parts in games. They show an ability to rate their own work.

It is of course true that some of these characteristics must enter into plays and games. For example, a child who is observing and attentive is likely to have vivid images and will use them in his play. This is noticeable even in the kindergarten. His horse snuffs and puffs and paws and prances realistically. Children of initiative also take the leading parts in pantomime and lead in interpretative rhythms. They can profit by a richer program in rhythmic activities unless these qualities are accompanied by low musical ability and poor susceptibility to sound: Give them plenty of rhythms using the big fundamental coördinations: these are necessary for health and recreation. Even here, they show a tendency to approach more nearly the true musical patterns, unless poor in musical ability. Quickly they catch the virile spirit of the *Battle March* used to interpret a snow-battle. They respond to the joyous characteristics of the *Festival March* with which the May Day procession marches to the throne. They like best to construct dance dramas of their own in which they interpret the actions of animals, the daily work of the home, the shoemaker's labor or the tailor's rhythmic movements. Always with them there is the possibility of high creative work.

With children on this level the method of experimentation is best. Given an idea or a mood and they interpret it rhythmically. Given music they pic-

ture a story in the light of their own ideas and feelings.

Contrast this way of developing rhythmic activities and pantomime with the method necessary for children dull of hearing, possessing poor coördinations, having sluggish reflexes and little power of imagination. The rhythms of such a group are characterized by much activity and little skill. Mere running or skipping combined with music requires time and effort. Such children require plenty of time to work out physical coördinations. They need quick climaxes affording physical relaxation such as is seen in "Ring-around-the-rosy" and "Charley-over-the-water, Charley-over-the-sea." They require very simple music. They enjoy cumulative rhythms such as walking slowly, then increasing the speed; running faster and faster, ending in a leap. Gradually a creative teacher introduces the story element. She describes the horses as tired and induces slow relaxed movements. She pictures them as race horses pawing, to get out of their stalls. Little stories involving simple repetition and contrast of movement can be introduced later. For example, the children tip toe up to a sleeping babe, then scamper away to tell mother. At the end of the year

these children can interpret some simple experience having a plot; a beginning, a middle and an end. For example, picture a rabbit breaking loose from his cage. He is chased and brought home by the children.

The method of developing plays and rhythmic activities with these children is mainly through suggestion and imitation. Experimentation can be profitable only toward the end of the year.

In all rhythmic work get the child to attempt some movement or interpretation before offering suggestions. Let him experiment a while, then raise the level of expression consciously. In any habit formation, particularly in movement, there are crosscuts and variations which appear by chance and should get into consciousness. Do not let children experiment too long if you wish to raise the level of expression.

Normal groupings of children selected at random seldom have the particular traits and combinations of traits described here, yet an artist teacher studies the possibilities of each group and sorts the children into smaller, fluid groups, which serve as practice stations for temporary needs, and training posts for permanent needs.

Play Activities in the First Grade

BY MARGARET C. HOLMES

In any discussion of first grade activities we must first determine the previous experiences of the child. In reality it is a misnomer to call the first primary grade the first grade, for the kindergarten is the first grade of the primary school, and therefore when we discuss the procedure in the first grade we

must distinguish between the first grade composed of kindergarten promoted children and the first grade composed of children directly from the home.

The first grade composed of children from the home must pass through the same general methods of play development as in the kindergarten but in a much

more rapid manner. If the work is based on the child's development of the activity it is necessary for him to begin at the simple beginnings of group activities even though he is a six-year-old child. The essential difference will be the rapidity of the development and the quick advance to the type of activity best suited to his more mature stage of growth.

The big question of method is how to guide the kindergarten trained child so that he will develop his play activities in the first grade to more and more fruitful results.

If we accept and hold fast to the principle that the child's own growth shall determine his activities, we realize that no absolutely hard and fast standards of play activities can be prescribed. However, if we also hold the teacher responsible for the guidance of the school environment in which the child is growing we realize that a careful analysis of play activities should be made by the teacher in order that she may expose the children to the types of play most fruitful for his growth during the period of development for which she is responsible. Different groups of children will react differently to the same situations and will take from the experiences the forms most valuable for their growth.

With this in mind, what are the changes most marked during this period immediately following the kindergarten, what are the outcomes most worthwhile and how may the teacher most wisely guide the situation?

CHANGES

In the active plays which have developed game form in the kindergarten we find in the first grade games developing with more form, more rules and

increased interest in the competitive element. Greater muscular control has been attained and greater skill is demanded in the games which hold the children's attention.

In the dramatic plays we find greater insistence on realism, which shows itself in the children's efforts to have more stage properties, costumes and the like. The child tends more to dramatize events with which he is familiar and about which he has definite concrete ideas. If he wishes to represent wild animal life he is more apt to put the animals in the circus or the zoo rather than in their native environment, an abstraction for which he is not ready and which does not satisfy his realistic sense.

Rhythmic games and dances are still enjoyed, but it is more necessary than it was in the kindergarten to develop dances and rhythmic activities with a definite end in view. The development of a dance should evolve naturally around a group experience which has been enjoyed by the group, or as the culmination of an experience through which they are passing; as, a snowflake dance after the first snowstorm, or a May Pole dance as the culmination of the May festivities. More conscious purpose on the part of the child to express an emotion is a marked feature of this type of activity during this period.

OUTCOMES

The outcomes most valuable for this period are;

1. Physical stimulation through happy whole-hearted play.
2. Increased muscular control and skill.
3. Increased interest in measuring one's power through competition with

others or through competition with one's own score.

4. Increased ability to carry out plans through organized games or dramatic plays.

5. Increased social development as shown by ability to coöperate with others either as a leader or as a follower.

GUIDANCES

The teacher guides the play activities by the following methods:

1. Observing and encouraging the children's self organized games.

2. Through questions that may lead the activity a step ahead.

3. Through providing stimulating, worthwhile experiences by means of music, stories, pictures, toys, excursions.

4. Through the discussion period when the group activities are planned and interest aroused.

5. Through teacher introduction of a definite activity such as a game which she considers valuable for the group. This activity will be presented by the teacher but the group will be left free to adopt or reject it as an integral part of their play activities.

The first grade play activities should be a legitimate outgrowth of the kindergarten activities based on the interests of the particular group, developed by the children themselves, and guided and stimulated by the teacher to progressively higher standards of activity and well rounded types of activity.

No fir-tree in the forest dark
But humbly bears its cross;
No human heart in God's wide world
But mourns its bitter loss.

Yet Christmastide can clothe the fir
In splendors all unguessed,
And bring to every suffering heart
Its joy, its peace, its rest.

God rest you, then, my gentle friend,
And take your cross away,
Or clothe it with a radiance new,
On this glad Christmas day.

—*Youth's Companion.*

Music Appreciation in the Kindergarten

By MARY P. GILLETTE and ALICE R. GILLETTE

DECEMBER

THE Christmas season is so rich in music, art, and story that the arrangement of a program is a matter of selection. In the Henry Barnard Kindergarten, Hartford, the season is opened with Alden's familiar story, *Why the Chimes Rang*, which is fittingly illustrated by Blashfield's picture, *Christmas Chimes*. In this picture angels are seen ringing the great bells of a cathedral tower, a suggestion brought out in the story. The music used in this connection is the beautiful old Breton carol, *O'er the Cradle of a King*. As the carol is suggestive of organ chimes the children know it by the same title as the picture, *The Christmas Chimes*. It is published by Schirmer in the second set entitled, *Old Christmas Carols and Traditional Melodies*, edited by S. Archer Gibson. In the introductory note Mr. Gibson refers to it as "one of those delicious Breton melodies that make the world debtor to that artistic province." This is also very usable as quiet music at the opening of the session.

The stories of the Christ child and the visit of the shepherds are now told, and the selections chosen are the Pastoral Symphony and the Hallelujah Chorus from Handel's *Messiah*. The records of each are used, the theme of the chorus being introduced by an excerpt played on the piano. It was in Ireland that the *Messiah* was written in order to raise funds for an orphanage, for the benefit of

which it is still given annually. It interests the children that Handel set the Christmas story to this beautiful music in order to help care for little children who had no fathers or mothers. The melody which Handel used for the Pastoral Symphony he had heard many years before, played by shepherds in Italy. In those days it was the custom of Italian shepherds to go out upon the hillsides to play their pipes on Christmas eve in memory of the appearance of the angels to the shepherds of old. When Handel was fourteen years of age he visited Italy. At that time it was his privilege to hear these shepherds. Their beautiful melody so impressed him that he always remembered it. In adapting it to the orchestra Handel introduced many trills which give the effect of the fluttering of the angel's wings as they hovered over the field on that first Christmas eve. The children love to close their eyes while listening, to picture the shepherds and the angel visitants. They know of this selection as the angel's song. One child took her father to the music store and asked for the record of "the angels' song with the angels' wings in it, by Handel." She obtained the correct record.

JANUARY

The opera of Hansel and Gretel, so delightful to children, constitutes the program for January. The fairy tale, as given in the libretto of the opera, is first told. For music the three Victor

records made by Alma Gluck and Louise Homer are used.

The first record, *Suse, liebe Suse* commences with the German song of that name, which is followed by the dance, *Little playmate dance with me*. As the children abandon themselves to the dance it becomes more and more rapid, and their laughter rings out gaily. In the course of the music they taunt each other in a truly childlike manner. This is made evident by the tone quality although the records are sung in German. As the dance draws to a close the children clasp hands and whirl until they fall over.

The second record, *Der Kleine Sandman*, opens with the song of the Sandman, a personage with whom the children have become familiar through an adaptation of the Hans Christian Andersen fairy tale *Ole Luckoie*. The tones of the accompaniment are delicate, scintillating — suggesting phosphorescent colors. The latter portion of the record is given to the prayer of the children, in which they ask that fourteen angels may guard them in their sleep. A translation of this song, found in *Songs the Children Love to Sing*, may be sung to the children.

The last record, *Hexenritt und Knusperwalzer*, is the great delight of all the children. In wild tones the old witch exults over the fine cake into which she will bake Gretel. With a shrill, piercing, "Ha! ha!" she breaks into a broomstick gallop. In the intervals of her song the broomstick is heard clattering upon the floor. With a fiendish shriek the ride ends. The record closes with a song of rejoicing that the old witch is dead.

The children sing an English version of the song *Suse, liebe Suse*, and dance the German folk dance which is used in the opera. They have also, of their own accord, made simple dramatizations of

the story, making witch hats for this work.

The children delight in this work and ask for it a second year.

FEBRUARY

No music could be better adapted to the celebration of Washington's Birthday than are the Minuets by gentle Mozart, whose life was contemporaneous with that of Washington. His childhood is rich with stories that little people love, and artists have glorified it with their art. The stories may be obtained from many sources, among them: *The Story of Music and Musicians*, by Lucy Lillie, *Stories of Great Musicians*, by Scobey and Horne, *Masters of Music*, by Anna A. Chapin, and a very brief story is also given in *Music Appreciation for Little Children*, published by the Victor Company. Reproductions of the works of sculptor and artists are published by the Brown or Perry Pictures Company. Among the latter are: *Mozart with Violin*, *Mozart and His Sister*, *Mozart and His Sister Playing before Maria Theresa*, as well as a portrait of him in adult life.

The Minuet from Don Juan (Don Giovanni) is used, and also Mozart's infant Minuet in the key of G. The latter may be found in the *Second Solo Book*, by Diller and Quaile. It was written when he was about six years of age, which delights the children. This was the age at which he played for Marie Theresa, so the picture shows how he presumably looked at the time when he composed the little Minuet. The children dance a simple minuet to each of these compositions. In the Solo Book are to be found two other pieces composed when Mozart was a wee child, one a Minuet in F, the other an Allegro. The Allegro is particularly choice. This quaint music brings vividly before us those old days of courtliness and grace.

Music Department

GRACE WILBUR CONTANT, Editor

CHRISTMAS GIFTS

(In some of the old carols, the Shepherds, as well as the Wise-men, are represented as bringing gifts to the Babe of Bethlehem.)

C. M.

Walloon carol

1. Cra - dled up - on a bed of hay . The lit - tle Babe of
2. "Now let us go," the shep - herds say, "Now let us go to
3. What shall we bring on Christ - mas Day . To bid the Christ-child

Beth-lehem in a man - ger lay ; While shepherds watching near Heard an-gel voi - ces
Beth-lehem town without de - lay . A lit - tle lamb we'll take, And cream, and bar-ley
wel-come in some love - ly way? Our willing hearts we'll bring, Our sweetest car-ols

clear Sing, "Peace on earth ! For Christ the Lord is born to - day."
cake To give the child . For Christ the Lord is born to - day,"
sing,—"Good will to' men ! For Christ the Lord is born to - day."

Department of Nursery Education

The Value of Nursery School Experience to the Nurse¹

By AMELIA GRANT

SOMEONE has said that a nursery school or kindergarten teacher should be one-third teacher, one-third nurse, and one-third mother. This formula is quite applicable to the nurse, the mother, or anyone who has intimate association and responsibility for the care of young children.

A first requisite for successful work with children is affection for them. Children are extremely sensitive to their environment, and they must be loved and mothered. Their present and future health is so much a matter of their daily routine of life, and depends to such a large degree upon the formation of right habits that the teacher must be conscious of their health needs; while the nurse, who is primarily concerned with health, must understand their instincts, normal impulses and responses, or she will be unable to adequately care for their physical needs. It is impossible to separate the physical, mental, and emotional life of the child, or to care for any one of his needs independently of the others.

What is required is an understanding of the normal child and his development—a rational attitude toward him.

¹ The School of Nursing of Yale University sent its students individually to the Nursery School in New Haven for two weeks observation of the methods of child training. The value of this experience and the reasons for making it a part of the training of nurses are here outlined by one of the faculty of the School of Nursing.

There is no real conflict in his needs, but there may be a tendency for the teacher to devote her entire interest to the imparting of information; for the nurse to devote her whole energy to the treatment of some physical condition, unaware of the problems which are being created through wrong habits and lack of guidance; and for the parents to be so devoted to the child that they allow his whims to dictate his life, rather than exercising an intelligent parental control—so they neglect his physical and mental care, without the slightest realization of what they are actually doing.

The Nursery School has developed because of the recognition of these facts concerning child care, and its purpose is two-fold—to provide a suitable environment for the physical welfare of the child and to develop those habits of behavior which promote his well being, and to serve as a training center for mothers and others caring for children.

The opportunities for nurses to have experience in Nursery School work in order that they may study the needs of normal children and learn how to care for them should be considered. Without a knowledge of the normal child, it is hardly probable that the nurse can make adaptations to the complicated problem of the care of sick children as well as she should.

In the children's wards in the hospital, especially in the orthopedic and fracture wards, there are many children whose care is almost entirely dependent upon

child training. For example, there may be a group of children, one with fracture of the arm which is nearly healed, others with tuberculous glands which require treatment over a long period; and perhaps another who has spent months in the hospital following an operation for an abscess in the lung. This group may vary in age from three to seven years. It can be found in almost any hospital. They will all need plenty of good nourishing food, but they may have acquired some very decided notions about their food, and they may have very undesirable food habits. The nursing problem is to get the children to eat. It is not enough to know the kinds of food which they should have. How to teach them to eat the proper foods; how to maintain order and to create a happy atmosphere at the meal hour is the important thing. The group may be selfish; they may quarrel among themselves. How can they be taught to live happily with others of their age? How can their normal desire to be helpful be made of use in maintaining the order of the ward? How can they be encouraged to be useful by contributing to the happiness of some of the more helpless little patients? The successful head nurse in this ward must know how to do these things. To what extent can we teach these children personal hygiene—care of mouth, right habits of sleeping, love of fresh air and sunshine, self control, etc.? The opportunities for such teaching are apparent to the nurse who has an appreciation of the importance of it, and an understanding of child psychology and training.

For the nurse who is engaged in any form of child welfare work, knowledge of child training is a very necessary part

of her equipment. One has only to visit a few homes with the nurse to appreciate how nearly every health problem she has to deal with involves child training. When we realize that it is the nurse who is visiting in the home and so is available to help the mother with child care problems during that period of the child's life when he is most impressionable, when he is forming habits which more or less control his whole life, for it is at this time that the foundation of serious conditions which may seem to occur later in life are often laid, the reason for the nurse having some knowledge concerning child training is clear. The nurse should be an intelligent observer of the needs and able in many simpler problems to guide and direct the parents, and to assist in securing more expert advice when the situation demands it.

The nursery school experience teaches the student to study the normal child and learn his needs. The child's health must be protected. He should have thorough physical examinations at regular intervals. He must be examined each morning before he joins the group, not so much from the standpoint of his own health as to protect the other children from exposure to infectious disease.

He must be taught to care for himself, to wash his own hands and face, and to acquire the habit of clean hands, particularly when he is handling food. With the habit of clean hands is associated the habit of keeping things out of the mouth, fingers, pencils, toys, etc.

Food habits are important. The child is learning to like and to dislike certain foods, and he should be taught to like those foods which are proper for him. Regularity of eating is another habit to be acquired; eating between meals is a

problem which hardly needs mention, for it is so well recognized. The child's behavior at the table is definitely a health problem. Very often children "won't" eat because the confusion, nagging, and scolding, or playing make it impossible for him to eat, or to digest his food, if he does eat it.

The child needs rest and habits of sleeping are important. Outdoor play, fresh air and sunshine are emphasized at the Nursery School. Each child is considered individually in planning the daily routine.

Children vary in their ability to adapt to situations. Jealousy and selfishness are common among small children, and they resort to temper tantrums and other devices in order to receive the attention desired. One child is cowardly and timid, another aggressive and bullying. Each of these problems must be dealt with in teaching self control. Each case must be studied and treatment based on the underlying cause of the condition.

The student who has actually shared in this program of child care must have a keener appreciation of the relation of child training to physical care, and she should be able to give better care to sick children and to help mothers with their problems.

All nurses should have an appreciation of the complexity of child care and the interdependence of its various as-

pects, in order that they may approach their task of giving physical care with understanding.

Our students who have had even a short period at the Nursery School are able to assist in developing a group interest with the children in the ward, and to have control of a situation which might easily cause confusion. The children are responsible for putting away toys and keeping their play room orderly. Rest hour is no longer a problem, and the meal hour is a happy time to which the children look forward. A big poster which tells the story of clean plates nearly always receives a red star, which means 100 per cent of the group played the game. Greater interest is manifest in helping the mother to understand her child. The sense of responsibility for this has been strengthened through participation in work of the Nursery School with the parents.

In urging that nurses have this experience in the care of well children, the administrative problems involved in arranging for it, as part of the undergraduate course, have not been overlooked, but more and more as the importance of this knowledge for the nurse is recognized, the experience will be provided. Graduate students will seek this type of training as they prepare themselves for the special field of child welfare.

And he who gives a child a treat
Makes joy-bells ring in Heaven's street.
—*Masefield*

National Council of Primary Education

FRANCES JENKINS, EDITOR

Editor's Notes

THE various advertisements of home furnishings and articles on home decoration generally lead one to think of a static home, in which everything stays properly put in its accustomed place. This intensifies the struggle of the young mother to keep her house in order, since no place appears as planned for children's activities. It is refreshing, therefore, to have in the Summer-Brides Number of a home furnishing magazine an article by an art supervisor of a great city, in which a page is devoted to children's drawings and their impressions of home, their efforts being charmingly interpreted by the supervisor.

Invariably he draws the inside of his home, his own bedroom where he sleeps, the living room where the family gathers, the dining room which stands for food and all its joys. The drawings show even at a glance that the children have given most attention to those little touches which make a house a home. Not a single child but has drawn into his picture some delightful detail, the braided rug, ruffy curtains at wide windows, a victrola grinding out a popular tune, books in convenient cases, a floor lamp by a couch, pictures filling every empty wall space, flowered wall paper rivalling the brightness of summer gardens and even the cat and the alarm clock to add the last homey touch.

It would be fun to investigate the cases where certain children have over-stressed certain furnishings. To see if the incipient musician drew the victrola, the future electrician the

enormous light fixtures, and the budding florist the flower pots on the window ledge.

Too often the teacher of young children becomes discouraged over their progress in reading, because she does not recognize certain abilities as of value. The following analysis illustrates some of these minor abilities. We shall be glad to receive from teachers of young children lists of additional abilities which they discover.

ANALYSIS OF MINOR ABILITIES OF FIRST GRADE READING

I. Recognition of a reading situation.

A. Curiosity as to signs: advertisements; labels in and out of schools, at home.

B. Looking at picture books: curiosity as to names and stories.

C. Recognition of word and words in a situation:

1. Association of word with action, object, picture, music, writing.

2. Matching word with word in situation.

3. Recognition of word alone.

II. Beginning to read in the book.

A. Handling the book.

1. Ability to hold book right-side-up.

2. Ability to find given page by picture, by number.

3. Ability to use marker.

a. To place below given line.

b. To move from one line to next.

c. To move to keep up with reader.

d. To move to keep up with sequence.

e. To find special word.

f. To find word groups.

g. To know proper time to discard marker.

III. Ability to follow thought-sequence.

A. To carry general idea of story in mind.

B. To fit new words into thought.

C. To get new words from content.

IV. Ability to recognize a few words with certainty.
- V. Ability to get words from positions.

A. At beginning of line.

B. At end of line.

C. In word group.

VI. Ability to get words from capitals.

VII. Ability to find name several times on page.

VIII. Ability to find other words or word-groups several times.

IX. Ability to remember word which has just been called.

The education of parents is carried on in many ways. One of the most helpful means of giving them insight into the newer point of view in education lies in the more recent type of report cards. We give here a report used by the Tower Hill School of Wilmington, Delaware, which is suggestive of the more wholesome present-day outlook.

TOWER HILL SCHOOL
WILMINGTON, DELAWARE
REPORT TO PARENTS

.....

Pupil's Name

.....

Address

.....

Teacher's Name

TOWER HILL SCHOOL
KINDERGARTEN AND FIRST GRADE
REPORT TO PARENTS

Pupil's Name	Grade	Teacher's Name
<p>Purposes: The purpose of this report is to secure the co-operation of the child, parents, and teacher in promoting the child's fullest growth (1) in qualities of good citizenship, (2) in methods of work, (3) in interests and studies, and (4) in health.</p> <p>Parents will receive the report every ten weeks or four times a year. They will receive special reports whenever it seems advisable. They are requested (1) to note the record of teacher's observations made in writing opposite each item, and (2) to make such entries under any or all items as will lead to the teacher's clearer understanding of the child, and to the adoption by parents and teacher of common aims and methods.</p>		

I. GROWTH IN QUALITIES OF GOOD CITIZENSHIP

Your Child:	First Report		Second Report		Third Report		Fourth Report	
		*		*		*		*
1. Works well in a group:								
a. Learns from other children.....								
b. Respects their rights.....								
c. Contributes.....								
d. Is a leader.....								
2. Is helpful:								
a. Is responsible.....								
b. Discovers opportunities to help.....								
c. Obeys quickly and cheerfully.....								
d. Can care for self. Desires to care for self..								
3. Is courteous:								
a. Listens attentively when spoken to.....								
b. Does not interrupt.....								
c. Uses polite expressions.....								
4. Shows self-control.....								

* Parents will enter their observations in the columns to the right under each report.

II. GROWTH IN METHODS OF WORK

Your Child:	First Report		Second Report		Third Report		Fourth Report	
		*		*		*		*
1. Has many purposes.....								
2. Plans his work.....								
3. Perseveres in completing worth while purposes and activities.....								
4. Is self-reliant:								
a. Has the "Let me do it spirit".....								
5. Expresses ideas well through.....								
6. Is careful and economical in the use of materials and tools.....								

* Parents will enter their observations in the columns to the right under each report.

III. GROWTH IN INTERESTS AND STUDIES

Your Child:	First Report		Second Report		Third Report		Fourth Report	
		*		*		*		*
1. Is especially interested in.....								
2. Is well informed about common things.....								
3. In oral expression.....								
a. Has well-modulated voice.....								
b. Enunciates clearly.....								
c. Easily memorizes rhymes and poems.....								
d. Uses language effectively.....								
4. In music and rhythms:								
a. Can sing.....								
b. Has sense of rhythm.....								
c. Listens intelligently to music.....								
d. Originates simple melodies.....								
5. In art:								
a. Has many ideas to express.....								
b. Uses many kinds of materials.....								
6. In reading:								
a. Is interested in books.....								
b. Persistently desires to read signs and labels.....								
c. Shows growth in sight vocabulary.....								
d. Enjoys reading.....								
7. In numbers:								
a. Can count.....								
b. Understands meaning of: larger, smaller, heavier, lighter, taller, shorter, more, less.....								
†c. Understands meaning of numbers.....								
d. Knows sums of doubles.....								
e. Knows value of cent, nickel, dime.....								
f. Can make simple measurements.....								
g. Can use simple numbers.....								

* Parents will enter their observations in the columns to the right under each report.

† Five means five ones; four is more than three, etc.

IV. HEALTH EDUCATION

1. Weight record:†						
Height	Weight	Height	Weight	Height	Weight	
.....	
2. Posture.						
3. Muscular co-ordination:						
4. Health habits: For each marking period, the class will choose certain health habits to emphasize. Those chosen will be indicated by their respective numbers. Parents will please place a check mark under the numbers selected if their child shows improvement therein.						

	1st Period	2nd Period	3rd Period	4th Period
Habits chosen.....				
1. Drink milk and water				
2. Eat vegetables and fruit				
3. Eat slowly				
4. Eat less meat				
5. Wash hands before eating				
6. Brush teeth twice daily				
7. Care for nails				
* Hours of sleep needed:				
5-6 years, 12 hours				
6-8 years, 11½ hours				
10-12 years, 10½ hours				
8. Sit straight				
9. Stand tall				
10. Rest when tired				
11. Breathe fresh air deeply				
12. Exercise daily				
13. Sleep with windows open				
14. Sleep enough:*				
† Normal weight:				
			September.....	
			February.....	
			10% below this weight is considered under-	
			weight; 20% above, overweight.	

V. FOR THE PARENTS

Along what particular lines do you wish the school to help your child during the next ten weeks?

First Report.....

Second Report.....

Third Report.....

Fourth Report.....

TOWER HILL SCHOOL

GRADES

REPORT TO PARENTS

Pupil's Name	Grade	Teacher's Name
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Purpose: The purpose of this report is to secure the co-operation of the child, parents, and teacher in promoting the child's fullest growth (1) in scholarship, (2) in qualities of good citizenship, and (3) in health.

Parents will receive the report every six weeks or six times a year. They will receive special reports whenever there is serious deficiency in any phase of the child's growth.

The teacher's judgment of the child's scholarship is based upon his work in comparison with the work of the group and in accordance with his ability and achievements as shown in standard tests. In grade 2 and 3, the symbol S indicates satisfactory, U, unsatisfactory progress. In grades 4, 5, and 6, symbols A, B, C, and F, are used.

A. indicates progress more rapid than the average growth of the group.

B. indicates the average growth of the group.

C. indicates growth slower than the average growth of the group.

F. indicates failure to attain minimum essentials and endangers promotion in the subject.

I. GROWTH IN STUDIES

The progress of the child in grade 2* is noted in subjects marked 1 to 5 inclusive; in grade 3*, 1 to 7 inclusive; in grade 4, 1 to 12 inclusive, in 5th and 6th grades all subjects.

	First Report	Second Report	Third Report	Fourth Report	Fifth Report	Sixth Report
1. Reading.....						
2. Oral Composition.....						
3. Spelling.....						
4. Writing.....						
5. Arithmetic.....						
6. Written Composition.....						
7. French.....						
8. Geography.....						
9. History and Civics.....						
10. Physical Education.....						
11. Applied Art.....						
12. Music and Rhythm.....						
13. Household Arts.....						
14. Manual Training.....						
Habits of Study.....						

* In the second and third grades special effort is made to enrich the child's school life by giving systematic training in literature, music, art and physical education, and by correlating these with the other school subjects. It seems best not to attempt to give a rating in them as in the so-called tool subjects.

II. GROWTH IN QUALITIES OF GOOD CITIZENSHIP

+ = in marked degree.

A = average.

- = seldom or not at all.

	First Report	Second Report	Third Report	Fourth Report	Fifth Report	Sixth Report
1. In his relation to his social group and to others your child is a helper:						
a. Respects the right of others.....						
b. Obeys quickly and cheerfully.....						
c. Shows self-control.....						
d. Is unselfish.....						
e. Is dependable.....						
2. In his interest in his work he:						
a. Purposes to do worth while things (initiative).....						
b. Concentrates upon his work.....						
c. Shows self-reliance in overcoming difficulties.....						
d. Completes his work.....						
e. Appreciates beautiful things.....						
3. In his use of materials and tools he is:						
a. Careful.....						
b. Economical.....						

III. HEALTH EDUCATION

1. Weight record †

Date	Weight	Date	Weight	Date	Weight
.....

2. Posture: Remarks
3. Health habits: For each marking period, the class will choose certain health habits to emphasize. Those chosen will be indicated by their respective numbers. Parents will please place a check mark under the numbers selected if their child shows improvement therein.

	1st Period	2nd Period	3rd Period	4th Period	5th Period	6th Period
Habits Chosen.....						

- | | |
|-----------------------------|------------------------------|
| 1. Drink milk and water | 7. Sit straight |
| 2. Eat vegetables and fruit | 8. Stand tall |
| 3. Eat slowly | 9. Rest when tired |
| 4. Eat less meat | 10. Breathe fresh air deeply |
| 5. Wash hands before eating | 11. Exercise daily |
| 6. Brush teeth twice daily | 12. Sleep with windows open |
| | 13. Sleep enough* |

* Hours of sleep needed:

- 5-6 years, 12 hours
- 6-8 years, 11½ hours
- 8-10 years, 11 hours
- 10-12 years, 10½ hours

† Normal weight

September

February

10% below this weight is considered underweight;

20% above, overweight

IV. ATTENDANCE

	Days in Period	Days Abs.	Times Tardy		Days in Period	Days Abs.	Times Tardy
First Report.....	Fourth Report.....
Second Report.....	Fifth Report.....
Third Report.....	Sixth Report.....

Parent's signature:

- First Report.....
- Second Report.....
- Third Report.....
- Fourth Report.....
- Fifth Report.....
- Sixth Report.....

These pages are set aside to give parents the opportunity to make constructive comments on the progress of their children. Concrete suggestions under one or all of the three headings (1) scholarship, (2) good citizenship, and (3) health will be appreciated.

- First Report.....
- Second Report.....
- Third Report.....
- Fourth Report.....
- Fifth Report.....
- Sixth Report.....

*The Playhouse Outdoors*BY LUCILE HAZARD, *San Diego, Cal.*

HOW THE PLAYHOUSE DEVELOPED

The children asked to make chairs, saying it was fun to use the saw and hammer, also hinting that it would be nice to sit under the tree as they were tired of the tables and their companions. Later it was suggested that we could give a play. Orange boxes were used entirely for all the furniture. The middle partition was loosened and lowered to make chairs for children of different heights. A table, dresser, bed, piano and bench followed; the table cover and bed spread were stenciled; clay dishes were molded and painted; posters were fashioned and placed on the screen, which was donated for a background. All the furniture was painted blue before being taken out of doors.

THE FRANKLIN FAMILY AND WHAT WE
LEARNED FROM THEM

We started a play with the Franklin Family at the table, as eating is always interesting. Each child was reading a different book from the Public Library. One child told us that in her book it said that Benjamin Franklin had sixteen brothers and sisters. We questioned how so many kept peace. We discovered the following:

1. The Franklin children ate whatever was placed before them.
2. Nothing was wasted.
3. The table talk: "Father, did you sell any soap or candles?" "May I learn to print and help brother?" The father explains why it was wrong for the boys in the neighborhood to take builder's stones to make a wharf for

minnow fishing and sees that the stones are all returned.

Silence was the rule unless something kind could be said.

Laughter followed Benjamin Franklin's story telling his brother what he paid for a whistle. After that he controlled useless buying.

The father often said "Thanks be to God" with great reverence.

4. The family worked for the common good, trying to make each other happier.

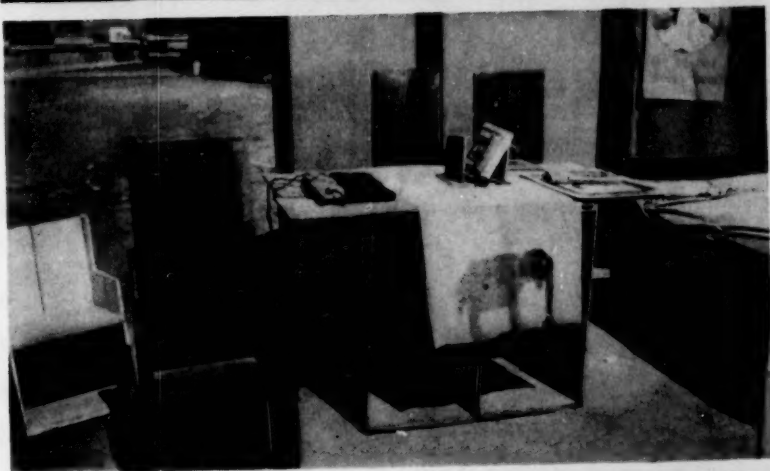
FREE PLAY IN THE OUTDOOR
PLAYHOUSE

After this play we had free periods. Although we had had audience reading from library books, and group reading where all had the same book to prove certain points, nothing can take the place of free play in character development. Here the child must not do anything knowingly against the interest of others as they see it, or some one with better manners can have the place, so

1. He rallies for another effort to be kind and forget his selfishness.
2. He enters into service of his own free will, helping another child who has asked for help.
3. He tries to be entertaining if not skilled in book work, by making a toy he has seen in a magazine.
4. He cultivates reliability.

Faults we worked together to correct were lack of refinement and the brutal instinct coming from lack of self-respect. Our motto was:

Never act when not in view,
As you'd be ashamed to do
If your mother looked at you.



THE PLAYHOUSE OUTDOORS

Christmas in a Washington Kindergarten

By BERTHA SHANNON MOORE

Washington, D. C.

AS CHRISTMAS is the biggest event in the life of a little child, so is it the happiest of all times of the kindergarten year. Preparation begins as soon as Thanksgiving is over with a visit to one of the large department stores. First of all little noses are flattened against the panes of the great show windows, which are full of all that heart could desire. Then upstairs to the toyshop, where we wander up and down the aisles with fresh surprises at every turn. Dolls, drums, autos, scooters, everything imaginable for a child's paradise, can be found.

Back in the kindergarten we review our trip, and everyone has a chance to tell what he liked best. At work time someone draws a picture of what he saw. Another makes a red racing car. The suggestion comes, why not have a toyshop and make toys to sell?

The idea is received with enthusiasm, and everyone falls to work. Sometimes the toyshop is on the sand table, sometimes it is formed of two small tables, one set above the other to make shelves. The work of the last few weeks is reviewed, and the children produce new and better doll furniture, rugs, picture books, wagons, and autos, made of both blocks and construction paper, dolls, airplanes, boats, chains, anything, in fact, that has a market value.

As the shelves are filled, a game is developed of visiting the toyshop and buying toys. The toys come to life in a remarkable manner. The mamma-dolls talk, the electric trains and autos run around on the circle, the jumping jacks spring up from their boxes, and the drums and horns furnish noise or music, depending on your viewpoint.

In the meantime we are learning new songs about Santa Claus with his reindeer and his pack of toys, and about hanging up stockings on Christmas eve. We are having Christmas stories about a visit to Santa Claus Land and about Snowball, the kitten, who went to all the children's homes with Santa Claus.

One day some one tells what he is going to give his mother for Christmas. That brings in a new thought, and we talk about gifts to make others happy and decide to make something for father and mother. Kindergarten is no longer a toyshop, but a workshop, with each turning out the best of which he is capable.

It is remarkable what artistic things can be produced under careful supervision, and still be the actual work of the children. Some paint landscapes with a tree silhouetted against a sunset sky, for a calendar or a blotter. Others make attractive designs on sewing cards, to be used for pincushions or shaving pads. Some fashion candlesticks of

clay and paint them. Telephone pads, address books, bookmarks, little sewing baskets of cardboard, match scratchers, and many other useful gifts are decorated in an artistic way. Much of the joy lies in the fact that mother will be surprised with her gift.

By this time just a peep into the room tells you that Christmas is near. Pictures of Santa Claus and children with their toys hang on the walls. On the blackboard the teacher has drawn a fireplace with stockings hanging in a row. Branches of pine fill great bowls on the piano, and gold and silver chains hang in festoons around the walls.

The children want their mothers to see everything, so they begin to plan for a Christmas party on the last day. Invitations are sent home and apparently every mother has promised to attend.

Then one morning there is a huge tree right in the middle of the ring. While we sit around it the teacher tells the story of the little pine tree that wanted to be used and was so happy when it was cut down and brought to a kindergarten, where it gave joy to everyone. We learn a song about the wonderful tree that is blooming at Christmas-tide.

Then we begin work again, making ornaments for the tree of gold, silver, and colored strips of paper. Some go on the tree, and some go into the toyshop for sale. We all help to trim the tree, each child carefully hanging a ball or an ornament. When it is finished, even to the star at the tiptop, it is indeed a wonderful tree.

We talk about the star. Many of the children have already heard of the star of Bethlehem and point out the Ma-

donna picture, which has been in the room all the year, but which has a new meaning now. We hear again the story of the first Christmas and learn a song about shepherds and wise men following the star. They brought gifts, and we bring gifts to-day, in memory of that baby whose life was the greatest gift that has ever been made. There is a small Madonna picture for everyone. Sometimes it is pasted on a blue and silver star and sometimes put in a folded frame.

Christmas is the time when we remember others less fortunate than we are, and we join with the whole school in sending baskets of fruit and jellies to the Children's Hospital or in filling a barrel with toys, all wrapped in tissue paper. We do not forget the birds, but put a tiny tree decorated with crumbs and bits of suet out on the window sill.

At last the great day comes, and everything is in readiness for the party. The air is electric with expectancy, and as the fathers and mothers appear, little faces light up with joy. When all have arrived, we sing our prettiest songs, ending with all the Christmas songs. We march, have games, and play our band, and the parents are impressed by all we have learned in the few months since we came to kindergarten.

We hear the story of *Why the Chimes Rang*, and then comes the thrilling moment when we lay our gifts in the laps of father and mother. We know for the first time the joy of giving the work of our own hands, which is a labor of love. Would that the spirit of Christmas could stay with us in after years as it first comes to us in the kindergarten!

Christmas at Kansas City Teachers College

Reported by FRANCES WARD, FRIEDA HANSSEN,
ELEANOR HAYNES, and MARTHA HARDY

LAST December the students of the Kindergarten Department in Teachers College of Kansas City, Mo., played the rôle of Fairy Godmother and as if by magic turned their rooms into a fairy land of color with Christmas trees, decorations, and toys to gladden children's hearts.

About the first of December a good Christmas elf found willing listeners among the students at the College, and flitted from ear to ear whispering tidings of the joy and happiness of the approaching holiday. Soon the classrooms were filled with the enthusiastic buzzing of excited voices. "What shall we do for Christmas?" "Shall we have a party?" "For whom shall we have it?" "Why, for those who would enjoy it most, of course," was the answer.

So it was decided to have a party for those children not of school age to whom Santa Claus might fail to make a visit.

"Where shall we get the children?" caused much discussion until one of the seniors, an interested social worker, supplied us with a long list of names of Italian children who, she felt, would not be surprised by Santa on Christmas morning. It was agreed that each girl of the class should choose two children, get permission of their parents, and secure cars to insure transportation from their homes to the party. The visits to these various homes brought many

new experiences. In many instances several minutes were spent in trying to explain to parents the purpose of the visits, and still many more minutes in trying to interpret the answers received.

The preparation for the party brought back fond recollection of the scenes of our childhood as we reveled in toyshops of our own making, for one would think, to judge from the surroundings, that Santa's own brownies had moved to Teachers College and were busily at work making the toys and decorations to gladden the hearts of the expected guests. There were toys to please everyone: soft baby dolls for little mothers to cuddle and love, Dutch dolls, black mammy dolls, and little twin stocking dolls; hopping wooden rabbits, Puss-in-boots on cloth, oil cloth, and wood; stuffed dogs, cats, and rabbits with long pink ears; and even a little dog dressed in overalls with a real pocket. Judging from the display of wooden animals which would always "go" in some way, one might have thought that the students had become carpenters and painters. There were ducks, rabbits, elephants, ponies, and even a little pig all made of wood and gayly painted.

But what of the tree? It was a tall, straight, beautiful fir from a far-away forest home. How should it be decorated? Of course everyone thought of



THE BLOCK FIREPLACE



THE TALL, STRAIGHT CHRISTMAS TREE



CHRISTMAS TOYS FOR THE CHILDREN'S PARTY

strings of pop-corn and cranberries, but what other tree decorations could be made? After hours of happy work we found that there were few things needed to make our tree attractive which we could not construct, for by the addition of nuts wrapped in silver paper, tinfoil icicles, gilded pine-cones, candy dolls,

Santas made of clothes-pins, tissue paper puff balls and cornucopias, the tree began to sparkle in true Christmas fashion.

But there were yet other things needed. Our room still lacked something of the Christmas spirit. Santa must have a chimney to come down. Forthwith an ample fireplace was con-

structed of blocks; it was equipped with andirons; and was made realistic by the addition of an electric bulb under red paper. On the fireplace was an appropriate cover with candle sticks at each end; above it on the blackboard was a beautiful drawing in color, showing the Three Wise Men following the star. But what is a fireplace without stockings? One girl of the class was blessed with eight brothers and sisters, so it was she who provided the stockings. We "hung them with care" and left them to await the coming of Santa.

The *First Christmas* was also illustrated in transparencies which decorated the windows. Wreaths hung in the windows, bells tinkled in the doorways, poinsettias ornamented the tables, and paper festoons hung from the ceiling. In such surroundings the Christmas spirit held full sway, and our joy was made even more complete by the realization that it was all the result of our own handiwork.

And then the party! No party has quite the charm of a Christmas Party, and when the guests are tiny children who believe faithfully in Santa Claus, and who come from homes where toys and gorgeous Christmas trees are rarely seen, the party is certain to be a success. All was in readiness when the cars of eager children arrived. The tree groaned under its load of glittering ornaments and bright lights; wooden animals and rag dolls smiled happily from under its bending branches; and tarlatan stockings almost burst with goodies.

Holding tightly to their hostesses' hands the little tots came in. If anything had been necessary to repay us for our work, the expressions on those childish faces would have sufficed. Some

stood still, wide eyed in wonderment; others walked around the tree touching each bright bauble, completely unconscious of all around them; others immediately sat down on the floor to examine toys; while a few, dazzled by the lighted tree, the toys, and the surroundings, clung closer to their guardians as if afraid that this wonderful dream might fade. In a short time the strangeness wore off, and all the guests were soon busy and happy examining things. Then suddenly the door opened,—and there stood Santa Claus! How the little eyes stared! How they longed and yet how they feared to come close to him! One, bolder than the others, ventured to stroke the fur on his coat; another timidly felt of his pack; and finally one small lad bravely took his offered hand. After shaking hands with the children, patting them on their heads, and asking them what they wanted for Christmas Santa Claus distributed the toys and stockings. When the name of one little chap was called, he was found asleep in a corner, wearied with excitement and with waiting for Santa Claus.

After the presents were given out the party ended because the little folks were tired and many had to be taken a long way to their homes. What a time the hostesses had putting on little coats and hats and finding pockets in which to place candy, stockings, and tree decorations which had strayed away! When the tiny guests were placed in cars for the homeward journey, each holding tight to his heart the precious gifts Santa had so kindly given, tired but happy hostesses smiled a last farewell and the Christmas Elf nodded his hearty approval. And so ended the perfect day.

Since we, the girls of the Kindergarten Department, had derived so much happiness from our work we felt that the other students of the College ought to have some opportunity to share in our pleasure. On the day before the party, when the tree stood resplendent in all its gorgeous trappings, we invited our mothers, the faculty, and other students of the school to come to our rooms for a Christmas program. In the dim light from the tree Christmas carols were softly sung, Christmas stories were told, and Christmas poems were recited. Beautiful in themselves, the atmosphere of the room made them doubly impressive, and our guests, mothers, faculty and students, did not fail to catch the Christmas spirit.

After many busy but happy hours

spent in preparation for our program and our party we asked ourselves the question, "What, as future teachers, have we derived from this project?"

First, we acquired skill in the use of a variety of materials and gained a knowledge of the art, literature and music appropriate for the Christmas season.

Second, we strengthened the habit of being courteous and considerate of others, and in coöperating in carrying out the plans of the group.

Third, we developed an appreciation of the real meaning of the Christmas spirit.

From all of these standpoints we judged our party and felt that, indeed, ours had been a successful project because it had been a wholehearted, purposeful activity carried on in a social environment.

Are you willing to stoop down and consider the needs and desires of little children; to remember the weakness and loneliness of people who are growing old; to stop asking how much your friends love you, and ask yourself whether you love them enough; to bear in mind the things that other people have to bear on their hearts; to try to understand what those who live in the same house with you really want, without waiting for them to tell you; to trim your lamp so that it will give more light and less smoke and to carry it in front, so that your shadow will fall behind you; to make a grave for your ugly thoughts, and a garden for your kindly feelings, with the gate open—are you willing to do these things even for a day? Then you can keep CHRISTMAS.

Henry van Dyke.

International Kindergarten Union

HEADQUARTERS, 1201 SIXTEENTH ST., WASHINGTON, D. C.

A Nature Study View of the Los Angeles Trip

BY AUGUSTA M. SWAN, Washington, D. C.

To those of us who are interested in nature study the trip to the I. K. U. Convention in Los Angeles proved a source of never failing wonder and delight, inspiring enthusiasm proportionate to our interest and the

and mountains, with the wheat fields of Pennsylvania, to the first view of the subtropics, we thrilled with delight as our journey unrolled film after film of nature's most charming moving pictures.



SOME OF THE FOREIGN DELEGATES AT I. K. U. CONVENTION, LOS ANGELES, CALIFORNIA

novelty of our surroundings. The daily, and frequently the hourly, changes of floral life, as we sped across the continent in our "Special," never failed to impress us with the beauties of "Nature's Garden," and called forth all our powers of discriminating observation. The complete change in plant life was markedly apparent as we traveled from one state to another, in fact the transformation was about as complete as was that of the states' products, or the natural formation of the country. From the gorgeous sunset over the Susquehanna

Those of us who are familiar with the black-eyed Susan and her family, found her a constant companion along the railroad tracks; east or west she seems to thrive, and with the persistency characteristic of the roadside weed, she finds a home on either coast. We were glad to see the homely faces also of the wild sunflowers; we traveled through miles of these bright masses just before arriving at Colorado Springs' station; no wonder the railroad map calls it "Sunflower Valley."

Many of our party were familiar with the



SPANISH BAYONET, GRAND CANYON, ARIZONA



PIÑON TREES, GRAND CANYON, ARIZONA



TAMARISK TREE AND PUEBLO, ARIZONA

Colorado blue spruce, white pine and fir, but no one of us had realised how these gigantic trees could grow till we visited them in their natural habitat. They are citizens of stupendous heights and spaces, and are surrounded by huge fantastic boulders; they hide the homes of the bob-tailed wild cat, black bears and mountain lions, and in such environment we viewed them in the Cheyenne Canyon! Here,



YUCCA IN VOLUNTEER PARK, SEATTLE,
WASHINGTON

too, is the home of some of our daintier friends,—columbines, poppies, blue penstemon or beard-tongue, and the golden blazing star; these well-known garden flowers of the east attain a richer and greater development in the heights of the Rocky Mountains, the finest specimens we found being those at the summit.

The yucca or Spanish bayonet is in its natural environment along the Santa Fe and southern deserts, and we found it

growing here in luxuriant profusion, as compared to its smaller species, which we propagate in our eastern parks; "Our Lord's Candle," is the local name for this striking plant. In the Mojave Desert we were fortunate also to see splendid specimens of the tree or palm yucca, a fantastic plant of the sandy wastes.

Hardly could we recognize in the shady trees of New Mexico and Arizona the tamarisk and sumac, relatives of our eastern species. How these natives of the tropics flourish in the sandy spaces, depending only on artificial irrigation, and how wonderfully adapted they seem to be to harmonize with the adobe villages of the Indians! The delicate airy blossoms of the tamarisk during the summer months, give way in the fall to the brilliant red coloring of the sumac, a fitting succession of color in a country whose charm of color is unsurpassed.

The glory of the desert, its changing colors, and its distant purple mountains charmed us with a new sense of nature appreciation.

Following our railway through this region were the fascinating prickly poppies whose white flowers form one of the most exquisite of the southern desert blossoms. Among many floral novelites, "By the Way on the Santa Fe," we discovered the violet nightshade, somewhat different from our eastern species, the scarlet bugler with its flaming corolla well adapted for the bees and hummingbirds, and the western cardinal flower, easily recognised, from its resemblance to our well known eastern lobelia.

The yerba mansa plant, with its pleasing Spanish name and strange lizard-tail flowers, attracted our attention, as did the stiff little prairie dogs which sat up beside their respective holes in the sage brush as if on sentinel duty. How charming to visit the El Tovar Hotel with its gardens of clammy locusts in full bloom, its flowering cacti of every description, and its grove of piñon or edible pine trees sheltering the homes of the horned toad, and the California blue-jay. Shortly afterwards, we had our first view of

the tree cacti, scattered over the desert, some of which were covered with their striking rose-like blossoms of beautiful red. Truly does the desert blossom as the rose!

Graceful lacy pepper trees covered with blossoms and fruit told us we were approaching Riverside, the home of many and varied blossoms of the sub-tropics, and we lunched there surrounded by a riot of color typical of California's lavish beauty. Orange trees, Japanese maples, flowering acacias, English walnuts, apricots, Madonna lilies, begonias, red-hot poker, Buginvilleas, Shasta daisies, geraniums, pomegranates, lemons, bamboos, phlox, trumpet-vines and magnolias rivalled one another in claiming our attention and admiration. Again we could hardly recognise in the luxuriant specimens of oleanders, crêpe myrtles, castor-oil plants and royal palms the same plants we try to grow at home.

Who would not cross the continent to watch rock squirrels in the pepper-trees round Riverside, the gray doves in the date palms of Los Angeles parks, or the western blue jay as he chatters in the redwoods of the Yosemite?

A thrill it was on Delegates' Day to march in that golden sunshine through the beautiful grove of over-arching eucalyptus trees, and to note the luxuriant masses of flowers and shrubs surrounding us on the campus!

Through streets shaded by the great flowering magnolia, through miles of fascinating citrus groves, past homes that were almost hidden by spikes of the golden Scotch broom, and hedges of fuchsias,—these were a few of the many charms of our sojourn in Los Angeles.

These small jottings by the way added to our enjoyment and appreciation of the privileges of the I. K. U. convention.

** Report of Committee on Music*

"Sounds are perceived by other parts of the human body besides the ear." In real music appreciation by little children the whole self must be alive, alert, and able to respond.

Because the chairman of the Music Committee this year has felt that the greatest impulse toward achieving the response of the whole child has come from Switzerland through Dalcroze, and believes that these principles should be studied by kindergartners, the work of the committee has been to discover how far the influence of Dalcroze has spread among kindergartners and, by a questionnaire, to arouse interest.

Twenty cities in thirteen states have replied that to some extent at least they use Dalcroze Eurythmics: Boston, Pittsburgh Superior, Fort Wayne, New Orleans Buffalo, Sioux City, Concord, Seattle, El Paso, Jackson, Fall River, Toledo, Terre Haute, New Bedford, Cleveland, Milwaukee, Mobile.

From other cities have come inquiries about the method.

"The method" is something not easily explained. It is something that can not be copied by a surface contact. It is something not easily acquired. It is difficult to say what it is, as it looks on the surface not very different from other rhythm work. Read the writings of Dalcroze, but you will understand only a little. Study with him or his students, watch demonstrations, and then keep on studying, and making your own adaptations simply and slowly. Those who are doing the most of this work in kindergarten are making their own adaptation, but are glad to credit Dalcroze with the inspiration.

One Dalcroze principle of "a step to a note" calls for simpler music than kindergartners have been using, that the child may hear clearly. To this end improvisation at the beginning of the work seems to be necessary, and this means hard and critical work on the part of the kindergartner.

Looking impersonally at our kindergarten music we have had to admit that while our

running music inspired children to run, they more often than not ran at their own pace instead of with the music, usually because it was impossible to keep with the music, which was much too fast. Twenty-seven cities replied that improvisation was used whenever the skill of the kindergartner permitted.

"Do you 'Step Song'?" was asked. Ten of the cities which have replied that they used Dalcroze principles, answered "Yes" to this question. "Stepping songs" has arisen from the experience of kindergartners who believe that song patterns are the simplest and best means for understanding the phrasing of music, which must be understood, consciously or unconsciously, before music is well expressed. That there is a universal response to rhythm we have accepted unquestioningly, but we have not watched intelligently enough to see how true the response was. Dalcroze found that only two out of ten children reacted in what he called the normal manner. Not only phrasing, but character of music is understood best in songs. As kindergartners we have used running, walking, skipping, galloping instrumental music, but have scarcely realized that we have running, walking, skipping, galloping songs, nor that that the rhythm of songs as well as the rhythm of piano music should be experienced by the whole body.

When a child says "Let us write a galloping song," and does it, you feel that he has made a long stride toward music appreciation. Forty-five cities replied that they encouraged children to make their own songs; ten cities that they had collections of children's songs.

A seemingly irrelevant question asked was if the children wore low, rubber-soled shoes. A dozen cities answered that in a few kindergartens this was true. One city has practically all of its children in sneakers. This is a move toward real freedom fundamentally necessary to real music expression by the whole body. Long ago Froebel said

that pressure of clothing would fetter the spirit. Just such a simple and concrete matter as getting our kindergarten children into low, easy shoes is an educational advance.

We recommend not only the wearing of easy shoes but also the encouraging of "springy steps." Even with the cramping of the feet by ill-fitting shoes removed, and permission given to the feet to walk with all ease and grace, the ease and grace do not always appear. For, apart from the results of cramping, little children are not all grace, not masters of their muscle. But it is not long before the little body responds to the suggestion and example of the kindergartner, seems to throw off its weight, and to carry the joy of freedom in its poise.

To express music through the whole body is the real foundation for expression by the voice or instruments. Even the kindergarten band becomes a real instrument of musical freedom when it has a Dalcroze foundation, always remembering Freeman's definition, "Freedom is not absence of restriction, but possession of trained ability to act." (Fifty-six cities reported kindergarten bands; five cities, "Some Bands.")

A hundred and fifty kindergarten children having had Dalcroze training gathered the other day for a massed band meeting. There were twelve bands from a dozen different kindergartens; Italian, Polish, American. The drums were placed together, blocks, cymbals, bells, triangles by themselves. Then these twelve bands of five-year olds who had never seen each other, led by a child, played together, following piano music they had never heard. It was really thrilling to hear and feel that music.

They began and ended together. They played fast and slow, loud and soft as the piano led. That could not come from drill, but from having experienced music through the whole self, so that, almost unconsciously, the instruments follow their feeling.

From a list of piano music submitted we offer the following:

Piano Pieces the Whole World Plays—Appleton,
Master Series for the Young—Hughes
Beethoven, Hayden, Mozart, Bach,
Schubert.

Stephanie Gavotte—Czibulka.

Dances—Op. 9, No. 1, 2, 8, Op. 33, 1—Schubert.

Das Blumchen Wunderhald—Beethoven.

Sonata XVI—Variation 4—Mozart.

La Cinquantaine—Gabriel-Marie.

Song Books

Children's Songs of Long Ago—Moffat and Kidson, Augener, Boston Music Co.

Our Old Nursery Rhymes—Moffat and Kidson, Augener, Boston Music Co.

Children's Sing Song from Sweden—Tegner, Augener, Boston Music Co.

Aural Culture—Macpherson, Joseph Williams Co., Read—Boston Music Co.

First Year Book—Hollis Dann, American Book Co.

Second Year Book—Hollis Dann, American Book Co.

The Progressive Music Series I, Silver Burdett Co.

Song Devices and Jingles—Eleanor Smith.

*Songs to Sing**—Simcoe Pub. Co., Buffalo, N. Y.

*Step a Song**—Simcoe Pub. Co., Buffalo, N. Y.

MUSIC APPRECIATION IN KINDERGARTEN

The aim of music appreciation in kindergarten is to give to little children the unconscious but sure possession within themselves of the elements that go to make up music, of rhythm, melody, form, and of the character or mood of music. Harmony comes later.

*These were written in kindergartens using the Dalcroze work.

Movement, floor work (building on the Dalcroze principles of music education) is our means, and we work to so simplify music that we meet all of the children on their own level.

The principle of note stepping (Dalcroze Eurythmics) is a step to a sound (What the child hears and what he does are one). When the piano plays or teacher sings quarter notes (improvisation, song or simple piano piece) the child responds with a moderate rate walk; half notes, a slow walk; eighth notes, a run. When the teacher comes to a breath in the music, the child also stops. If the character of the music is quiet or smooth (as a lullaby) the child relaxes to its mood and walks very smoothly, or if the character of the music is light and playful or full of vigor he answers in a similar mood but always with the exact notes of the song or piano improvisation.

If the beginnings are done simply and slowly enough, by the end of the year, on hearing a new song or piano piece, children will not only sing the melody but step the notes. That is, their absorption of any rhythmic combination of notes is as sure and unconscious as their absorption of any melodic combination. Equally sure is their response to changes in mood and to changes in phrase or period forms.

Miss Marie C. Voehl, Ozone Park, N. Y., and Miss Dorothy Cadwallader, Trenton, N. J., members of the committee, assisted in selecting questions for the questionnaire and Miss Helen Cumpson, Buffalo, N. Y., has written the paragraphs on Music Appreciation.

MARY E. WATKINS, *Chairman*.

Brief Report of the Committee on Games

Valuable data are in our hands at present showing the trend in the selection of game material in different parts of the country. This we are endeavoring to organize under the following heads and to formulate criteria for judging values:

1. Children's spontaneous plays and their development into game form.
2. Sense plays—traditional and modern—their ethical and moral standards.
3. Dramatic play versus dramatization.
4. Original games; children's, adults'.

A bibliography is being prepared; the committee would welcome suggestions or contributions in the form of original material.

The following questions were suggested by members of the Committee on Games to stimulate discussion at the *Conference on*

Play Activities. They are printed here with the hope that they may stimulate experimentation and study toward the solution of some play problem. Teachers are urged to send their findings to the game committee.

GRACE ANNA FRY, *Chairman*.

Questions Suggested by Members of the Committee on Games

1. How can we assist students in developing their ability to utilize constantly and intelligently play suggestions of the children?
2. What effort is there made to relate the various arts of literature, rhythm, the dance, and the drama through the understanding of play?
3. In what way is the work in rhythm, games, song and story dramatization related?
4. What standard types are there for the forms of original or reconstructed games and plays?
5. Do games inhibit the natural play spirit of children or enhance it? What are the progressive possibilities in games?
6. To what extent are organized games legitimate and desirable in the kindergarten?
 - a. How should they be introduced? By teacher or children?
 - b. About how many may be used profitably in a year?
 - c. What are their values and their weaknesses?
7. What percentage of children spontaneously organize their reactions to environment in group forms of play?
8. What are the characteristic activities of children who do not so organize their play?
9. To what extent do children voluntarily carry their play, both dramatic and rhythmic into an art form?
 - a. Does the spontaneous dramatic or representative play of children tend to organized plots?
 - b. To what extent do these plays take a definite language form?
 - c. To what extent do children's rhythmic responses to music tend to fix themselves into definite art forms that might be called dances?
10. What kinds of play do children of kindergarten indulge in informally when no attempt is made to guide this activity into organized channels? Does this play tend predominately to be:
 - a. Sheer activity
 - b. Dramatic or representative
 - c. Rhythmic

I have just to shut my eyes
To go sailing through the skies—
To go sailing far away
To the pleasant Land of Play.

—Robert Louis Stevenson

The Reading Table

One Little Girl

This summer I became acquainted with a little girl who lived in the far away country of Sweden. She told me all about the great events of her life, the new baby, the trip to the seashore, the stories that her grandmother told, the gay merrymakings, the farm with its ancient buildings, the well beloved father so fond of children. For days this little girl lived with me until I came to know and love her well. And then—the book was ended and I closed Mårbacka with a sigh.

Selma Lagerlöf has not tried to tell a connected story of her early life. She has let memory choose the points which made the most vivid impression upon her childish mind. Yet as tale follows tale, one feels the little child growing in understanding and character in the midst of a charming home life. One realizes the influence of both parents upon her life and upon all with whom they came in contact. She pays

especially beautiful tribute to her father, who in every reference is shown as a humanly mirthful, well beloved, rare personality.

It is small wonder that the Swedish people love Selma Lagerlöf. She loves not only the people but the mountains and the rivers and the meadows. Above all she loves the ideals, the soul of the country.

The story which Mlle. Lagerlöf has told in her autobiography is idyllic in a way, yet she herself has had the rare blessing of keeping her child's heart and she can describe things from a child's viewpoint, as they look through the child's eyes, slightly distorted according to adult's standards. She understands the child heart. If you do not already know little Selma I recommend that you make her acquaintance through reading Mårbacka. You will find her a real little girl with some faults but with many lovable traits.—LUELLA A. PALMER.

Have We Grown Up

Nearly every family seems to have its problems of adjustment or special members who are problems for the group. Teachers hear many unhappy tales from the child or from the parent. Outside help is often solicited to aid in solving matters which have become too harassing to confine to the home walls. It is the fault that lies at the basis of these difficulties which is discussed in an article in *Harper's Magazine* entitled *Parents Who Haven't Grown Up*.

In the course of the discussion it is shown that this fault is not confined to the class of parents. Any adult may have it. It may be exhibited under any conditions, not alone in family life. Wherever it occurs there is unhappiness and emotional strain for every one in the vicinity. It is the

failure to mature emotionally which often causes distress and even disaster.

"A parent is not a parent when he still remains a child. No adult is more mature than his emotions. If, in spite of years and experience, a parent persists in dealing with life in the emotional ways of his childhood, he is an adult only in bulk. The savage knew this and treated men of this type as 'boys not yet made men.' . . .

"Men and women in their emotional life find growing up hard. Like Peter Pan, they don't want to grow up, at least not in that part of their life where wishes start and feelings are free. Adulthood means discipline, self-control, judgment, responsibility and justice. These are all irksome to human nature, they make such demands

upon it and challenge so frequently the desires upon which the heart is set. In his wishes and passions and his moods the immature adult behaves very much as he did when he was a child."

"Of course all of us are childish at times in our fumbling attempts to do what we set ourselves to do. In the grip of anger, fear, jealousy or hate our reactions are not very different from those of the child mastered by the same emotions. Experience provides a cloak with which we conceal somewhat our emotional immaturity, but the covering is thin and the deception works chiefly with ourselves."

As we read these words our minds are busy with illustrations, occurring probably at recent date.

"No one has so great a chance to nourish self-conceit as the parent. The child has to take what is meted out to him, and if the parent does the unwise thing for his own gratification he can cover up his motives by insisting that he is doing it for the good of the child. To see this working in concrete cases would be most amusing were it not such a desperately serious thing for the persons concerned, especially for the child."

One of the perils of young life is the emotional immaturity of the parent.

"The parent who is himself a child storms and bosses, praise extravagantly, and in the same measure scolds, teases, hugs, spans, and ignores his offspring in whirlwind pace, until the only thing the youngster is sure of is he never knows what is coming next, but that there will be plenty of it."

"The more one has to do with problems of

family life, the more one is impressed by the fact that so many difficulties are the result, not of lack of good will, or deliberate malice, but lack of understanding. This does not seem so strange when one remembers how little attention is given to the preparing of human beings for parenthood." If the closeness of the family, its familiarity, and its freedom of emotional expression are the sources of its faults, here also is the explanation of its power. It is the most human of our institutions and, therefore, the best anchored in man's nature. What we need is better homes, rather than more or better substitutes for the home. Better homes depend on better parents. It will prove more profitable for those interested in social progress to attempt to train parents to meet their obligations than to build up organizations to tempt parents to farm out still more of their old functions."

The suggestive advice given for home training is also of value to the teacher for classroom practice. "Don't show off your child." "Don't hurry your child." "Don't expect commands to function in place of fellowship." "Don't lie to your child or permit anyone else to do so." "Don't use fear as a whip." "Don't stress the weaknesses of your child. He may take seriously what you point out to him and develop feelings of inferiority." "Don't be a tyrant to your child even if you have power. Children are helpless and long suffering and usually generous in their judgment of parents." "The gist of it all is: Don't be emotionally childish if you desire manly and womanly children."—LUELLA A. PALMER.

Experiment with a Kindergarten Course of Study

The methods which promise to aid most efficiently in improving education are those of research and experimentation. Particularly in the education of little children more discussion is needed, based upon the practical tests of methods in the classroom.

A very helpful article is found in the *Journal of Educational Method* which de-

scribes an investigation into the failures of children in the first grade of a school in Royal Oak, Mich. The question which evolved from a discussion of the failures was "Shall children be left in the kindergarten until capable of handling first grade work?" The plan which was formed was as follows: (1) No child was to be admitted to first

grade, irrespective of chronological age, unless he had attended kindergarten one full term, (2) Children were not to be admitted except by transfer after November 1st and April 1st, (3) The course was changed from one semester in the kindergarten to two, (4) Children were graded in a general way for separate classes.

The course of study undertaken in the kindergarten was extended (1) by adding a study of words most frequently used in the child's immediate vocabulary and (2) by carrying the kindergarten activities to a higher level in the second semester. In the entering class the aim was "to equip the child with the best physical, mental and social habits." About fifty words frequently used by the children were used as a basic list for play-study in the advanced kindergarten. Several devices for teaching these words are listed in the article.

The results obtained were very satisfactory, judged by the standard which was set, that of better preparation for the first grade work. "As far as our direct aim was concerned, our plan was successful; we set out to reduce the percentage of B First

failures; we did so." Other interesting results were gained also. The children trained under the new plan were more independent, alert, self reliant, resourceful and creative.

Unfortunately there was no control group in the experiment. It would seem possible that with the improved plan for two semesters in the kindergarten, full term attendance, compulsory kindergarten attendance, and graded classes there might have been a reduction of failures in the first year without using devices for teaching the reading of words. Does not the kindergarten have its own objective, that of enriching the present life of the child? Any printed or written words which he requires in the expression of his experience should be quickly supplied. Words which are of such little value to him that devices need to be introduced to teach them might be left until some later time and the child's few hours in the kindergarten filled with the activity which he desires at the moment and needs for present living. There is an interesting field here for further experiment.—LUELLA A. PALMER.

Attractive Books for Children

By ETHEL BLAKE

Division of Publications, National Education Association

In all Christian nations December is a month when the hands and hearts of grown-ups are attempting to add to the happiness and development of children. Since six years ago, when Children's Book Week was instituted, November is also coming to belong to children. Both at Christmas time and during Children's Book Week, teachers, parents, and librarians are thinking of books as gifts to children, and are encouraging the reading of the best books.

American parents give freely to their children whatever money can buy. Small wonder that the writing and publishing of children's books have grown so rapidly in the past few decades. But for every really

fine book printed a vast number of worthless juveniles are for sale. The reading tastes of children must be developed so they will not miss the rich field of literature which was not available to youngsters a century ago. Powerful influences of another character have grown up in our time along with the wealth of opportunity in better schools, more libraries, and books. The comic supplement and jazz-movies reach multitudes of children in whose homes books are not bought or read in the family circle, who attend one-room or small graded schools where libraries do not exist or are poorly selected.

To encourage a child to have a library of

his own wherein he will delight to browse and learn to use his leisure wisely, to assist parents in the selection of good books for their children is the happy opportunity of teachers and librarians. In the too many places where there is no library the teacher is the only one to give this service.

The books mentioned in this article may help teachers in selections for school libraries, as guides for supplementary reading and gifts. Your own library has some of these books. Write to the secretary of your State library commission for a loan library. Excellent lists of books and helpful publicity material for book promotion can be obtained from the American Library Association, 86 East Randolph Street, Chicago; the Bureau of Education (Home Education Division), Washington, D. C.; and the National Association of Book Publishers, 25 West 33 Street, New York City. Some of the publicity material from the above sources will suggest to teachers how editors of local papers can be interested in promoting better reading and library growth, and how local bookstores can be interested in having a high grade of juvenile reading for sale. The following titles for the eight grades are a few of many selected by children's librarians:

Aesop's *Fables* and Andersen's *Fairy Tales*, are so well known that comment is not needed.

Boutet de Monvel's *Joan of Arc* is one of the most beautiful picture books ever published in this country.

Brooke's *Golden Goose Book*, clearly printed, with artistic cover and drawings, full of action and humor.

Caldecott's Picture Books are very clever and amusing picture stories of nursery rhymes in colors.

Collodi's *Pinocchio*, a translation of a famous Italian juvenile classic—the wonderful adventures of a wooden marionette.

Greenaway's *Pied Piper of Hamelin* combines a poem of literary value with most beautiful and quaint colored illustrations.

Kipling's *Just So Stories* answers fully

such questions as, Where the elephant got his trunk, How the camel got his hump, etc.

Mother Goose,—many editions, some very beautifully illustrated of this old classic which always delights small children.

Beatrix Potter's *Tale of Peter Rabbit* in story and picture, so human that all children delight in it.

Perkin's *Dutch Twins*, amusing, instructive, encouraging friendship and goodwill toward a foreign people.

Stevenson's *Child's Garden of Verses*—the beauty and simplicity in this book always appeal to children. No child should miss it.

Smith's *Chicken World*—list of a family of chickens. Colored illustrations throughout which interest, amuse, and give information. Most delightful.

Alcott's *Little Women*—one of the best stories for girls ever written.

Arabian Nights, edited by Wiggin and Smith. Excellent choice of the tales, very fine illustrations.

Bennett's *Master Skylark*, story of a boy singer of Shakespeare's time.

Buckley's *Children of the Dawn*, admirable versions of old Greek tales.

Carroll's *Alice's Adventures in Wonderland*—a well known classic which all children should know.

Defoe's *Robinson Crusoe*.

French's *Lance of Kanana*, story of a gallant Arabian boy.

Grahame's *Wind in the Willows*, unusually attractive tale of animal adventure.

Harris' *Uncle Remus*, the best of animal and southern negro stories.

Kipling's *Jungle Book*, a wonderful picture of one human—the boy Mowgli—among jungle animals.

Spyri's *Heidi*, story of a little Swiss girl as beautiful and inspiring as her Alps mountains.

Zollinger's *Widow O'Callaghan's Boys*,—humorous, plucky struggle of an Irish widow and her seven sons.

Blackmore's *Lorna Doone* tells of savage deeds of outlaws in old England.

Cooper's *Last of the Mohicans*, the best of his Indian tales.

Ollivant's *Bob, son of Battle*, one of the best dog stories ever written.

Stevenson's *Treasure Island*, story of piracy and concealed treasure.

Scott's *Ivanhoe*, romantic picture of England in the time of Richard the Lion-Hearted.

Twain's *Tom Sawyer*, story of boys' pranks in being pirates and robbers.

Reorganized Section of the Bureau of Education

The former Section of Kindergarten Education of the United States Bureau of Education has recently been made the Section of Kindergarten-Primary Education. This reorganization was effected to meet the present educational tendency to regard pre-school, kindergarten and primary work as a unit of the educational system. The work as outlined for this new section is as follows:

"To initiate, organize, and supervise research studies in kindergarten-primary education and in nursery or pre-school education; to plan and hold conferences of educators; to prepare bulletins and circulars on various phases of kindergarten education; to act as consultant specialist concerning the developing of kindergarten-primary work; to make public addresses at conferences and meetings of educational associations."

Miss Nina C. Vandewalker, who has so capably conducted the work of the Section of Kindergarten Education, resigned in June to take a much needed rest. A survey of the bulletins and circulars issued during

the past few years will show the insight into the progressive movements of education held by Miss Vandewalker and by her predecessor, Miss Julia Wade Abbot. Nursery school activities and the place of the kindergarten as an integral part of the school system have been emphasized. There has been a constant effort to show the desirability and possibility for a unification of all educative activities in pre-school, kindergarten, and primary work.

Dr. Mary Dabney Davis is acting as Specialist and Miss Roberta Hemingway as Junior Specialist of the newly organized Section.

Miss Netta Faris, who served as substitute Specialist for several months, is now at the University of Iowa, where she will make a study of the pre-school work of the University under Dr. Bird Baldwin and also have charge of the pre-school class, which forms a valuable part of the experimental work of the University.

There was a child went forth every day
And the first object he looked upon, that object he became,
And that object became a part of him for the day or a certain
part of the day,
Or for many years or stretching cycles of years.

—Walt Whitman

Gertrude Maynard

News of the death of Miss Gertrude Maynard of Providence, which occurred November 5th, was a great shock to her many friends and acquaintances. Miss Maynard is best known to readers of *Childhood Education* through her monthly comments on current educational topics as presented in new books and magazines, for she had been a regular contributor ever since the journal was started. She had real talent for this special work as well as for other writing, and her pertinent remarks were always read with great interest.

Miss Maynard was a successful kindergartner in one of the Providence public schools and was also a musician of ability. A new book of songs just issued by the editor of the journal's music page, includes several contributions of Miss Maynard's, both words and music. Her talents covered a wide range and her contributions to the kindergarten and to its literature will be greatly missed.

Anna Stoball

A telegram from the San Francisco Kindergarten Club, received October 14th, announces to the members of the International Kindergarten Union the death of the "beloved leader," Miss Anna Stoball. An account of Miss Stoball's life and work will be printed later.

